

Loss of a gay pioneer
Southern California activist
Morris Kight dies at 83.
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A magic moment approaches
A silver screen debut for Lyon
and Martin's golden anniversary.
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Breakthrough artist
Remarkable photo-montages
of artist John O'Reilly.
see Arts section



BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

Day charms America

SF vocalist on to 'Star Search' finals
by Mark Mardon

The lively Lush Lounge piano bar on Post and Polk was packed Sunday night, January 19, with revelers and well-wishers celebrating the return to San Francisco of Spencer Day—their favorite jazz crooner, piano player, songwriter and band leader—from his winning appearances January 15 and 16 on CBS' *Star Search*, hosted in Hollywood by Arsenio Hall.



Spencer Day

Showing far more flair, vocal agility, and dashing charm than he could possibly have put across to a national audience via his brief *Star Search* appearances, Day, who is gay, and his bandmates at the Lush Lounge rendered several lively sets of mainly jazz standards, urged on by a hugely appreciative audience including Lush Lounge co-owner Steven Black, who along with co-owner Kenny Meade has given Day's singing career a huge push by offering him a great place to play, along with an audience that Day has come to know as friends. Moreover, it was Meade who urged Day to audition for *Star Search*, thus setting in motion the 24-year-old San Francisco resident's meteoric rise as Best Adult Vocalist in the *Star Search* semifinals, witnessed by millions of viewers. Day now gears up for the final round of *Star Search* competition to air live (delayed for the West Coast) on CBS on February 6. The winner receives \$100,000 and a recording contract with Sony.

For those who know and adore Day—and the young singer has many, many friends in San Francisco who have experienced his "Crimson Club" performances at the Stud bar or have downed martinis at the Lush Lounge as he played piano and sang his heart out—his capturing the victory in the Adult Singer category came as no surprise. In fact, the surprise is that the American public—voting from home via e-mail during the broadcast—apparently recognizes what "celebrity judges" Naomi Judd, Ben Stein, and Carol Leifer, along with "guest judges" Lance Bass (January 15) and Tyrese (January 16), obviously missed: Day is one of the great jazz/pop singers of our time.

The way it happened, with the celebrity judges' decision overturned by "America," and Hall flummoxed over what to do about the apparent tie in the first round, proved that America

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LGBTs march in huge SF antiwar demo

by Joe Dignan

Thousands of gays and lesbians joined tens of thousands of others and marched peacefully in the demonstration against the war on Iraq held in San Francisco last Saturday, January 18.

Attendance figures for the march varied widely. Initially, San Francisco police put the crowd at 55,000. March organizer International ANSWER, or Act Now to Stop War and End Racism, insisted that about 200,000 people participated. By Monday, police revised their count upward and said about 150,000 people took part in the march and a rally that followed in Civic Center Plaza.

San Francisco Supervisor Tom Ammiano called the crowd, which marched from Justin Herman Plaza to the Civic Center, an "ebullient cross section of people." Some gays and lesbians marched in an organized contingent, called Out Against the War, while others were scattered throughout the march, many sporting rainbow flags.

But one group, led in part by organizers of a group called Gay Shame, broke away from the main rally, became violent, and broke windows at the Immigration and Naturaliza-

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Rick Gerhart

"Starr 69" and "Boy Howdy" add a touch of drag to the massive January 18 march protesting the potential war on Iraq.

Massacre shocks South Africa's gay community

by Matthew S. Bajko

As Cape Town police search for the perpetrators and a motive behind a massacre at a popular gay massage parlor that left eight men dead, killed execution style, friends of the victims say it was a homophobic attack.

While police believe the attack is related to organized crime and possibly drugs, those who knew the men say it is likely related to homophobia.

"This is a case of police not recognizing homophobia when they see it," said Bruce Nickerson, a San Mateo County attorney who befriended Eric Ottgar, owner of the massage parlor called Sizzlers, four years ago. "I think [the drug angle] is a convenient excuse on the part of police who can't admit to the homophobia before them. To my knowledge, this guy was scrupulous."

Ottgar, 47, and the bodies of six men were discovered early Monday, January 20 in a white, red-tiled bungalow in the Sea Point area of Cape Town. Three other victims, badly wounded, were rushed to the hospital. One died a short while later, while the other two remain in serious condition.

According to police, the first officers at the scene found the inside of the house covered with blood. The victims had been herded into one room where the slayings occurred. Their attackers had bound their mouths, feet, and wrists with duct tape then shot the men and slit their throats.

Police said that along with Ottgar, the other victims were male sex workers he employed. According to police, no customers were at the business during the time of the attacks.

A popular venue with locals and tourists, Sizzlers was one of the oldest gay massage parlors in the country. Nickerson said he first

visited the establishment after inquiring with a bartender at a gay bar where to go to find attractive young men.

"He told me Sizzlers. It's in a small, very typical cottage-type residence with a very warm, homey atmosphere," said Nickerson.

During his first visit, Nickerson met Calvin Louw, and subsequently asked Ottgar if the young man could spend the next week traveling with him.

"That week we fell in love. Since then we have gone all over the world. I love him dearly," said Nickerson, who owns a flat with his

boyfriend in Cape Town and visits four times a year.

Louw and others who either worked for Ottgar or knew the men killed are grief stricken over the horrible murders, said Nickerson, who learned of the attacks after Louw called him.

"They are just absolutely panic stricken," he said of his friends back in Cape Town. "I just got off the phone with my son who is 26 and has gone to Africa with me. He has a boyfriend there who used to work at Sizzlers."

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OCC chief Mary Dunlap dies

by Cynthia Laird



Mary Dunlap

Mary Dunlap, the unflappable head of the San Francisco Office of Citizen Complaints and the attorney who argued before the U.S. Supreme Court against the U.S. Olympic Committee during the fight over the use of the term "Gay Olympics," died Friday, January 17 after a lengthy battle with cancer. She was 54.

According to a Web site started by Ms. Dunlap and her partner, Maureen Mason, after she became ill in September 2001, Ms. Dunlap died at home surrounded by family and friends.

The OCC, as it is known, was created by a voter-initiated amendment to the City Charter. The office investigates complaints against San Francisco police officers and is

under the direct supervision of the Police Commission. Dunlap was named head of OCC in 1996.

Pat Norman, a longtime lesbian activist who served on the Police Commission and is currently a member of the Fire Commission, told the *Bay Area Reporter* Tuesday, January 21 that Dunlap will be sorely missed.

"She was the first person who was able to accomplish setting up that office to be effective," Norman said, referring to OCC. "She was an incredibly active woman and she was an advocate and champion for the rights of all people."

During her tenure on the Police Commission, Norman said she worked closely with Ms. Dunlap.

"She was unflappable," Norman said.

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FIRST OF TWO SECTIONS



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Felicia Park-Rogers leaves COLAGE

by Zak Szymanski

She was the first paid staff person for Children of Lesbian and Gays Everywhere, and she served as its first paid executive director, a post she's held for the past six years. And now, after having her own child, Felicia Park-Rogers has announced she is resigning from the organization she helped to build into a local powerhouse and national presence.

Park-Rogers, 31, had been on maternity leave since the birth of her son, Benjamin Jonah Park Rogers Timoner, born to Park-Rogers and her partner, Rachel Timoner, just over four months ago. Although Park-Rogers left her work options open, she said, "I just fell in love. It's pretty amazing," and she has decided to be a full-time parent.

"I have had the privilege of working with so many amazing, inspiring, brilliant people to support and fight for justice for LGBT people and their families," Park-Rogers wrote in her resignation letter that was e-mailed to COLAGE supporters earlier this month. "There have been many extraordinary moments — whether they were achieving legislative victories or witnessing the inner healing of fellow COLAGERS."

Under Park-Rogers, COLAGE thrived, increasing its annual budget from \$2,000 to \$200,000; expanding its programs; and stepping up its advocacy efforts, including training countless youth who have become activists and leaders for LGBT rights.

"We have been at the center of a massive cultural shift in the perception of gay families," said Park-Rogers, noting that COLAGE members have been featured on MTV and in the *New York Times*, and were responsible for the largest LGBT family gathering ever at the 2000 Millennium



Felicia Park-Rogers

March on Washington, a "bright spot" amidst the controversy of the event.

"What I did was I just kept working to build a bridge between people who are queer and the generation of people who are growing up with them," Park-Rogers told the *Bay Area Reporter* in an interview Monday, January 20. "This community is a lot bigger than the people who identify as LGBT. If you grow up living and breathing this stuff and don't even think about it, it's who you are. It's part of your history and in your bones."

Park-Rogers, herself openly bisexual and the daughter of queer parents, was featured in the documentary *The Castro*, which profiled her relationship with her father, Walter Park, who is the director of the Mayor's Office on Disability. Father and daughter now live in the Haight-Ashbury District. Park-Rogers was also the recipient of the prestigious Stonewall Award in 2000 for her work on behalf of LGBT families.

Preserving the spirit of the organization, said Park-Rogers, was important to her, as witnessed by the fact that COLAGE's board

chair is 21-year-old Kate Ranson-Walsh, who has served on the board for six years.

And while Park-Rogers jokingly refers to her fellow COLAGE members as "a big family of hyphenated names," a lot of serious work has been done on her part to make LGBT families a key part of the queer movement, including building a space for kids of queer parents in the LGBT Community Center.

This is not, said Park-Rogers, to be mistaken for mainstreaming or heterosexualizing the queer movement.

"What we're a part of is what I call 'queering the family'; what we've done is actually extremely radical," said Park-Rogers. "Our families are really amazing examples to the rest of the world that there is no cookie cutter mold to families. The diversity of our forms and structures questions the status quo. And children of LGBT people are coming of age in a way that includes more freedom of gender expression, more open-mindedness, and more sensitivity to issues of discrimination around race, class, gender, and sexuality. It's the radical right's worst fear."

A replacement for Park-Rogers has not yet been found.

COLAGE's Beth Teper, who has been serving as interim executive director, said that the "transition has been emotionally hard" since Park-Rogers announced her resignation, "but we're still busy as ever, and it's been pretty seamless." Teper is considering a board offer to take over the position full-time.

But Park-Rogers will not be dropping out of the COLAGE picture entirely. She has vowed to be a donor and a volunteer, and to help in any way she can.

"COLAGE is sort of my fifth limb," said Park-Rogers, adding that a to-be-announced party in the spring will allow community members to celebrate her tenure. "I'm not just going to disappear." ▼

20th annual TG Cotillion this Saturday

by Zak Szymanski

Everyone is welcome to attend San Francisco's biggest coming out party — in more ways than one — on Saturday, January 25, when Transgender San Francisco hosts its 20th annual "Cotillion," a Southern-style debutante ball billed as the nation's premier transgender event. This year's cotillion is at the


San Francisco Design Center, 101 Henry Adams Street. Doors open at 5 p.m.

Although traditionally an evening for the ladies, the cotillion is increasingly recognizing and including FTM individuals, and this year's "Debutante Walk" will include a "Guy's Walk," for all trans-genders to "come out" to society, according to organizers.

The cotillion program also features an awards ceremony, recog-

nizing people who have made significant contributions to the transgender community; a commemoration ceremony, to honor lost community members; and of course, the pageant, judged by a 10-member-plus panel including GLBT historian Dr. Susan Stryker; plastic surgeon Dr. Robert Brink; assistant district attorney Jim Hammer; and Mr. and Miss Gay Asian Pacific Islander 2002

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COMMUNITY NEWS

Pride lost money in '02

by Joe Dignan

San Francisco's Pride Committee revealed January 14 that it lost \$30,000 on last year's parade in part because a major sponsor, AT&T, reneged on its pledge commitment.

AT&T withdrew its \$25,000 sponsorship on April 25, 2002 about two months before the celebration date. According to Pride Executive Director Teddy Witherington, the company had signed a legally-binding agreement.

"But the last thing you want to do is spend more money in legal costs," Witherington said.

Ultimately the committee negotiated with AT&T, got a \$5,000 donation, and released the company from its obligation.

Since 1998 the committee has accumulated a reserve of approximately \$100,000 and will use part of that fund to pay its bills. But as a result of the deficit, the committee plans a 2003 celebration that will be about 7 percent smaller in dollar terms than last year's.

According to its financial records, the committee's largest income category is corporate sponsorship, which makes up 35 percent of the group's approximately \$1.1 million budget.

Pride's overall corporate sponsorship was down by \$80,000 last year, compared to 2001, or about 20 percent.

Some critics have said that Pride's percentage of corporate sponsorship is too high, not just because it makes the committee

reliant on corporate targeted marketing dollars, which flee in hard economic times, but because of the threat of censorship.

"I have no criticism of the Pride Committee. They have tried to reflect what the community wanted. They are extremely democratic," said activist and AIDS quilt founder Cleve Jones. "But Pride has been relentlessly depoliticized. Our community has become sophisticated, say jaded," Jones said, demanding more and more extravagant displays and events.

Jones warned that relying on corporate dollars also limits the parade's political activism. "People are so good at self-censorship. It's not like AT&T sends a memo 'don't say anything political.' They don't need to."

Pride President Joey Cain vigorously disputed the notion that corporate sponsors exert any influence over Pride's message but said that Pride is forced to take corporate money.

"The city's not sponsoring these events," Cain said. "It's not an easy choice. I'd love to see us not taking corporate money. But the fact that we do have the numbers that show up indicates to me that that's what people want."

Another major part of the committee's financial puzzle is the support it gets from San Francisco's government coffers. Last year the parade got \$84,000 from the city's Grants for the Arts program, plus another \$20,000 in the form of a liability insurance policy, bringing the city's total contribu-

tion to around \$104,000.

But the city also charges the committee for things like police overtime, due to go up by \$17,500 this year, cleanup, and other services for a total, Witherington said, of about \$80,000, essentially zeroing out the city's cash contribution.

Cain said that the celebration brings the city government lots of economic benefits, not least of which is what he estimated is a \$2 million bump in hotel tax revenues during Pride Week.

Witherington said that in spite of the looming deficit, the committee increased the amount it gave back to its partner charities last year by 22 percent from \$114,000 in 2001, to a record \$140,000.

The committee increased its community donations, even in the face of a projected loss for the Pride Committee because, Witherington said, partner charity give-backs are determined by beverage sales and day-of-event gate donations by individuals, which were up. Witherington also said that he did not want to reduce the amount going to the charities, which participate in the event by staffing the beverage booths and donation gates, because raising money for them is "the committee's mission."

Witherington took over management of Pride in 1997, when the deficit ran to a staggering \$160,000. Many credit Witherington with reducing the deficit and note that the committee has been

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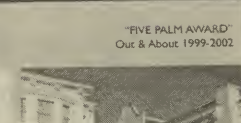
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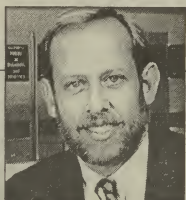
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DPH deems 'Healthy Penis' ads a success

by Matthew S. Bajko

As the number of syphilis cases continues to rise in San Francisco, the Department of Public Health has deemed a controversial education campaign about the outbreak a success.

The campaign, called Healthy Penis 2002, features cartoon characterizations of penises and syphilis sores and has been running in gay-media outlets and on Muni bus shelters since LGBT Pride last June. Life-size penis and sore characters have also made appearances at various street fairs, and the Comedy Central program *The Daily Show* aired an interview with the penis character.

The advertisements, developed by Better World Advertising, instantly caused a stir when first launched, with some in the gay community complaining they were too cartoonish and executives in charge of the bus shelter advertisements deeming the penis depictions inappropriate.

But according to a survey of gay and bisexual men conducted between November 15 and December 6 last year, the campaign has resonated with its target audience. Five months after the campaign began, 89 percent of the nearly 125 men surveyed at sex clubs and on the street had seen the campaign.

Men who had seen the campaign were significantly more likely to be aware of the increases in syphilis among gay and bisexual men, with 93 percent among those who had seen it compared to 43 percent among those who were not aware of the campaign.

In addition, men who had seen the campaign were more likely to have been tested recently for syphilis compared to men who had not seen it, 53 percent to 21 percent respectively. Of the men who had seen the campaign, 49 percent said it made them want to get tested, 46 percent said they would wear a condom, and 30 percent said it made them want to get tested for HIV.

"Our preliminary data suggest that the Healthy Penis campaign has been successful in increasing awareness and encouraging gay and bisexual men to get tested for syphilis," said Dr. Jeffrey Klausner, the city's director of sexually transmitted disease prevention.

The survey results are heartening to health officials who continue to see the number of syphilis cases rise in the city. Already, 14 cases of early syphilis were reported in the first two weeks of

January.

Syphilis, once a cause of devastating epidemics, can be effectively diagnosed and treated with antibiotic therapy. Although treatment is available, the early symptoms of syphilis can be very mild, and many people do not seek treatment when they first become infected.

Early symptoms include a skin sore called a chancre. The sores are usually not painful and appear on the penis, scrotum, vaginal lips, anus, or mouth. Of increasing concern to health officials is the fact that syphilis increases the risk of transmitting and acquiring HIV.

Last month, the city reported 38 cases. As of January 13, the city counted 495 cases of early syphilis during 2002, with 93 percent occurring among gay and bisexual men. In 2001, the city documented 189 cases of early syphilis.

"Syphilis continues to increase in San Francisco at an unprecedented rate of increase. It is doubling every six months," said Klausner.

Out of last year's cases, 66 percent were among men who are HIV-positive. The average age of cases is 38 years old, with most cases seen in men in their 30s to 40s.

According to health officials, methamphetamine use by intravenous and non-injected routes, and meeting sex partners at different venues including over the Internet, are common among interviewed cases.

Klausner said the city wants to see 90 percent of HIV-positive, sexually active gay men get tested for syphilis every six months.

"That is our goal but there are different barriers to reaching that," he said.

The health department wants to treat people early and to get their sexual partners treated. But Klausner said some sexual practices of gay men present obstacles to reaching that goal.

"Many recent sex partners have been anonymous," he said. "The health department's role in getting those partners treated has been quite limited. Because of the

large number of anonymous partners, partner management can have limited success."

Another priority is improving the city's screening and testing services as well as educating care providers of the importance of testing their patients for syphilis. Later this month, the health department hopes to release a new community-generated strategic plan on how to combat the rising syphilis rates.

"The most important single message is that sexually active gay men with multiple partners need to get tested for syphilis. The more often, the better," said Klausner.

DPH launched a syphilis action coalition in October to create heightened awareness of the problem among health professionals, community members, and medical professionals. Already 200 people have signed up to be a part of the coalition and receive weekly e-mail updates from the health department on testing information, seminars, and forums regarding the epidemic.

The increase in syphilis is also a high priority for the city's HIV Prevention Planning Council, whose members cited the problem as a major concern at their January meeting.

"Syphilis, as well as HIV, is getting worse in gay men, not better," said HPPC member John Newmeyer with the Haight Ashbury Free Clinic.

For now, the Healthy Penis campaign will continue to be used to get gay men in for testing. Klausner said the health department has no plans to discontinue with the ad campaign as long as it continues to be effective.

"We do have realistic expectations. We know the campaign will burn out and people will get tired of the messages," he said. "As long as it is still successful, and as long as it is continuously evaluated, it will continue."

For more information about the campaign, visit www.healthy-penis2003.org. To join the syphilis action coalition, send an e-mail to will.wong@sfdph.org.

Pride lost money

◀ previous page

able to put away a small reserve each year.

To achieve the 7 percent cut this year, Witherington said Pride has cut year-round administrative staff from four to two full-time and one part-time position by

contracting out some work.

They have also cut promotional costs by not hiring a public relations firm this year and by cutting the already small advertising budget.

Pride closes its books at the end of its fiscal year in September, but released the results of last year's operations only after the annual audit was complete. ▼

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by Zak Szymanski

Can't afford to buy a home in San Francisco? Or maybe you have some extra land, or need a space to stash the in-laws when they visit.

A replica of mayoral candidate Jim Reid's famous "ShelterOne," dubbed the "smallest house in San Francisco" is on the raffle block. Reid, an openly gay building contractor, will offer raffle tickets at \$5 each. Proceeds will fund Reid's latest run for political office, and a lucky winner - chosen by public drawing in January 2004 - can play house, adult-style.

"My objective is to raise money in a really clean way, so that I'm not indebted to some corporation," Reid told the *Bay Area Reporter*, adding that raffle tickets can be purchased by calling him or visiting his booth at the LGBT Pride Parade and Festival in June.

There are 20,000 raffle tickets available. In addition to selling them, Reid will also give one ticket away to campaign volunteers for every hour they work on his campaign.

The home - 10 square feet with a bathroom, kitchen area, loft bed, washing machine, and storage - was built by Reid during the last mayor's race in 1999 to prove that small-scale housing could be livable and affordable (the original

page 19 ►



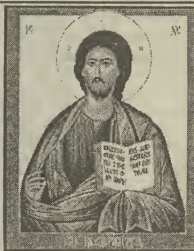
Mayoral candidate Jim Reid in his house he designed for the homeless.

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OPEN FORUM

Slow down, Mr. President

President Bush's full-throttle charge to go to war with Iraq is unwarranted. This week some member nations of the United Nations Security Council – most notably France – warned that they would not support a Security Council resolution for military action against Iraq in coming weeks. Additionally, U.N. weapons inspectors have stated that they need more time to complete their work. So far, inspectors have not uncovered any so-called smoking guns that conclusively show Iraq has weapons of mass destruction.

As the U.N. inspections continue, more and more people in this country have joined to protest potential military action in Iraq. Last Saturday saw an estimated 150,000 to 200,000 people from around California and elsewhere turn out for a massive peace march and rally in San Francisco. Another large demonstration took place on the same day in Washington, D.C. People from across the political spectrum have spoken out against a war on Iraq and cannot easily be dismissed by the administration.

Thousands of LGBT demonstrators took part in the San Francisco peace march, including many who don't identify themselves as overtly political. Administration officials should take notice of the growing number of Americans – gay and straight – who have serious reservations about going to war now.

This Monday, U.N. inspectors will present a report to the Security Council. The president has tried to make the report some sort of final word on the subject, when in reality the inspectors have been on the ground in Iraq only for a couple of months, hardly enough time to check on hundreds of sites.

Bush's impatience does not serve the country well. We have an extremely sluggish economy at home, and growing tensions with North Korea over its nuclear program abroad. Numerous states, including California, face mounting budget deficits and the federal government appears to be turning a deaf ear to requests for financial help. In California, programs that would provide medications to people living with AIDS are

in danger of losing funds. The city faces its own budget woes because of the trickle down problems from the state and administration cutbacks at the federal level.

Yet Bush pushes ahead on Iraq: the military build-up has escalated, and the president regularly issues comments expressing his frustration with Iraq, accusing the country of not complying with demands in U.N. resolution 1441. In fact, to hear the inspectors tell it, Iraq is complying, though issues have been raised about the inspectors' ability to interview Iraqi scientists and there have been some other problems that chief inspector Hans Blix is working to resolve.

War against Iraq is not the same as the war on terror. In fact, while some senior administration officials want Americans to be-

lieve Iraq is linked to the September 11 terrorist attacks, no evidence has surfaced to support those claims. So we're left with this: Iraq is basically complying with what it was told to do by the U.N., and that's not good enough for the president.

LGBT protesters at Saturday's rally told us that the community has an affinity for being politically active. We have struggled for decades – and are still fighting – for equal rights on a number of fronts, from employment to housing to child custody to serving openly in the military. If the rally was any indication, thousands of us also question the need to go to war now for reasons that many see primarily as a fight over oil or avenging Bush's father for not finishing the 1991 Gulf war.

Those are not reasons to go to war now. ▼



Editorial

NEWS ITEM: IOWA GOVERNOR TOM VILSACK PROMISES SUPPORT FOR STATE AID TO FAITH-BASED ORGANIZATIONS IF REPUBLICANS WILL PASS A GAY CIVIL UNIONS BILL.



Pride on July 4 – a good idea

by Brian McConnell

The idea of moving the city's Pride festivities to July Fourth next year is controversial. Concepts like America and patriotism are emotionally loaded words, especially today, which is precisely why we started this debate.

America is a great country, but it is also a flawed country. We in the LGBT community are acutely aware of the country's failure to live up to its ideals. There are two Americas really. The utopian America described in the Bill of Rights, an inspiring idea. And, the real, imperfect America we live in today.

Who defines what it means to be American? "Real American" usually means straight, white, and Christian. Why do we allow other people to define these words for us (and then exclude us from that definition)? How much longer do we have to wait before we are truly equal in the eyes of the law?

Our concept for Pride on the Fourth is simple, to celebrate the ideals the country was founded upon, while also protesting the many problems in present-day America. By celebrating our basic freedoms, we are not automatically voting for George Bush. Pride on the Fourth will be an occasion for protest and political theater, something at which San Francisco excels. This will not be your grandma's Fourth of July parade. If you want to protest something, what better occasion is there than Independence Day?

Organizer James DeVinny said this at last week's forum: "The intent is to put Pride into a new and unexpected context, which will highlight the political aspects of the parade. Throwing our party on a day when we're not supposed to, especially that day, would be like walking down the street holding hands in Lubbock, Texas, only on a much, much larger scale. And we would be daring anyone to tell us that we can't."

Some people object to the idea of chang-

ing the date because Pride honors Stonewall. Stonewall is an important moment in our community's history, but not the only milestone. There were many pickets that preceded it, including the Annual Reminder, held from 1965-1969 on July Fourth at Philadelphia's Independence Hall. Few people have heard about these events, because in the popular conscience nothing happened before Stonewall. Pride on the Fourth is an opportunity to honor these early protests.

Stonewall was a riot, a revolutionary act. Yet, modern Pride parades have little in common with the Stonewall riots besides a number. The parades themselves have become more scripted, commercial events. What does Smirnoff have to do with queer liberation? Pride is fun, and everybody loves

a party, but let's not confuse today's parades with the history they are supposed to honor. Co-opting a sacrosanct national holiday and turning it into ours will be a revolutionary act in the spirit of Stonewall if not the date. Living in safe, comfortable San Francisco, it is easy to forget that people hate us for being different. Celebrating Pride on the Fourth will be a controversial act. It will prompt widespread discussion outside of San Francisco. It will incite right-wing nut jobs to make idiotic remarks that highlight our separate but unequal status in America. If Chinese Americans held their own Fourth of July parade, would anybody complain? No. When we simply mentioned the possibility of doing this, the reaction outside of San Francisco was swift and negative. You decide for yourself whether there is a double standard being applied here.

Another goal is to make Pride a media event once again. The local papers run obligatory photos of the most colorful costumes, but Pride ceased to be a news story years ago. Pride on the Fourth, on the other

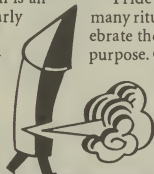
hand, will be a media story, especially the discussion and debate leading up to it. In today's talk radio media environment, Pride on the Fourth is a perfect way to start a debate, first about those nerdy homos in San Francisco, but then about the larger issues of equal rights and what it means to be American. That makes it an opportunity to enlighten people about our cause.

Pride is an important ritual, but like many rituals it has become rote. People celebrate the ritual without understanding its purpose. Changing the formula for one year is one way to reinvigorate the event, and to prompt people to reflect on what we're really fighting for. July Fourth in 2004 falls on Sunday, during an election year, possibly during wartime. As an occasion for real political dialogue, it is an unparalleled opportunity.

A similar alignment of dates will not happen again for many decades, making it a once in a lifetime opportunity. It is important to honor our history, but here is an opportunity to make history.

It would be a shame if we pass on this opportunity because of fear, and much of the opposition to this is rooted in fear – fear that people might be offended, fear that attendance might vary, fear that logistical issues might prove too challenging, or fear that doing something different might cause the sky to come crashing down. This is San Francisco, we've been through earthquakes, fires, and a plague. We should embrace change, and the risks that come with it, not run from it. ▼

Brian McConnell is part of www.prideonthefourth.org, an informal group of community activists. If your organization would like to host a forum to discuss this idea, e-mail info@prideonthefourth.org.



Guest Opinion

LETTERS

Thanks from prisoner's mom

I'm writing to thank you for the editorial that appeared in the *Bay Area Reporter* on January 2 ["Davis's unchecked power"]. It was regarding my son, Mark Smith, and also Robert Rosenkrantz. I felt good reading that editorial. It's good to know that someone cares.

My son is not a "threat to society," nor has anyone – the parole board or prison officials – said so. As you know, he is also very ill. We still await a decision on his case, and do have great hope the courts will let him come home. Thanks again for keeping him in the public eye during this struggle with the governor.

February 9 will mark the day that Mark starts his 19th year incarcerated – a 16 year to life sentence for a second-degree charge? We call it a "life sentence."

Also, I'd like to thank Ed Walsh for the wonderful articles – it means a lot to us.

Dolores Padilla
Sun Valley, California

OAW folks are 'muddled'

The "peace" group Out Against the War [*Mailstrom*, January 16] claims that the government is offering "muddled" justifications for war in Iraq. It's actually the OAW folks who are muddled. This group charges that the administration can't decide whether its objective is "disarmament" or "regime change." No. The administration concluded some time ago that disarmament can only be achieved through regime change. OAW claims that U.S. policy is inconsistent because we aren't considering an attack on North Korea. Well, of course we aren't. Can these guys spell "nukes"? North Korea has two of them, which severely limits our options. Our dilemma with Korea is exactly what war with Iraq would be designed to prevent us from getting into with Saddam. But the Korean threat is taken very seriously in Washington, and if that nation doesn't stand down and disarm, war is a distinct, if horrifying, possibility at some point in the future. There's no inconsistency.

This group claims that the "real" motivation for the war is oil. The real motivation is national security, and OAW's skepticism on this point is anything but political sophistication. This group has the usual myopia of the left, an almost solipsistic inability to admit the real existence of external dangers.

It is true, of course, that virtually everything that happens in the Middle East involves oil in some way, and this is how war with Iraq may be indirectly about oil: if we can buy (not dominate, but purchase at fair market prices) Iraqi oil from a regime that won't use the profits to build weapons to menace our neighbors, this will loosen our dependence on our duplicitous allies, the Saudis. That, in turn, will make it easier for us to pressure the Saudis to democratize and to stop funding the Islamist fascists who threaten us, which will create better conditions for the Saudi people, and greater safety for us. This is the kind of geopolitical thinking currently going on in Washington, but I'll stop this excursion into *realpolitik* here, before the poor souls at OAW faint.

On the OAW Web site, there are arguments even more juvenile than the ones in their letter. That hardly matters in the Bay Area, where so many assume, *a priori*, that any use of American power for any purpose is inherently evil. For such people no arguments are needed anyway. But if OAW hopes to have any influence outside their enclave, they might try to sound a little less like self-righteous college sophomores, and spend some time learning how the real world actually works.

Sean Manley
San Francisco

Money needed for global AIDS

Regarding Michael Lauro's guest opinion piece last week ["Where's Pelosi on global AIDS?"], not many people know that Nancy Pelosi has introduced the Early Treatment for HIV Act, an important bill that would extend Medicaid benefits to people with HIV throughout the U.S. without having to wait for an AIDS diagnosis.

Still, Ms. Pelosi has definitely taken a back seat on global AIDS. Lately she has begun to support programs that would supply AIDS drugs to pregnant mothers and their families – but that's not the same as wide scale treatment for all who need it.

Meanwhile, courageous AIDS activists in developing countries are organizing massive demonstrations, suing their governments, and holding hunger strikes to demand AIDS treatment, while people all around them are dying. Zackie Achmat, a gay man and prominent AIDS activist with the Treatment Action Campaign of South Africa, has refused to take AIDS drugs until they are available for everyone in his country. Wan Yanhai, a Chinese AIDS activist, recently went to jail for boldly demanding AIDS care for a million HIV-infected farmers. His arrest prompted an outcry among AIDS activists all over the world; they successfully pressured the Chinese government to free him.

These recent, heroic acts recall early San Francisco activists like Terry Sutton, who refused drug compa-

ny Astra's offer of the drug foscarnet for his CMV until it was available for everyone through compassionate release. He went blind waiting, but the company eventually gave in to his demands shortly before his death.

Antiviral treatment, which now can cost less than \$300 per year per person, is too expensive for many individuals in developing nations but no longer too costly for the international community to afford. There are thousands of hospitals and clinics in these countries that are fully equipped – except that they don't have AIDS drugs.

San Franciscans should let Nancy Pelosi know that they care about AIDS treatment for people in developing countries. Three billion dollars for the Global Fund (the price of a few days of an Iraqi war) is not too much to ask to save so many. Call Nancy Pelosi at (415) 556-4862, e-mail her at sf.nancy@mail.house.gov, or write her at 450 Golden Gate Avenue #145378 San Francisco, CA 94102 and ask her to support \$3 billion for the global fund.

Dan Cusick
San Francisco

Gays and smoking

I am writing in response to Paula Martinac's commentary in the January 16 issue ["Queer as smoke"]. I welcome Ms. Martinac's column and its call for action on the smoking problem in the LGBT community. In August 2002, the Billy DeFrank Lesbian & Gay Community Center in San Jose and the Lesbian & Gay Community Services Center of Orange County were awarded a two-year grant by the American Legacy Foundation for a countertobacco advertising campaign.

Since then we have been working with Better World Advertising in San Francisco to develop a print media campaign and venue-based media campaign. The first advertisements will soon be placed and will appear in publications in the Bay Area and in the L.A./Orange County area in February 2003 (one of the newspapers chosen for the campaign is your own *B.A.R.*). The *B.A.R.* recently carried a full page anti-smoking advertisement regarding R.J. Reynolds' Project SCUM on the back page of the first section that was co-branded by the American Legacy Foundation and the Billy DeFrank Lesbian & Gay Community Center. Anti-tobacco activists in the Bay Area are also aware of the excellent work of Bob Gordon and the Lavender Smokefree Campaign that has been going on around the Bay Area for several years.

Thank you Ms. Martinac for bringing the spotlight to bear on a very important health issue in our community. I am curious, however, as to where Ms. Martinac is located as the bars, restaurants, and indoor public spaces in California have been smoke-free for several years.

Roy Gilbert-Higginson, Ph.D., M.S.W.
Director of Programs
Billy DeFrank Lesbian & Gay Community Center

[Editor's note: Ms. Martinac is a nationally syndicated writer. We should have included a note about California smoking laws in her column.]

Thanks for helping queer youth

Another holiday season has passed, and as many of you know, it can be a difficult time for members of our LGBTQ community. It can be a terrible time for those of us who happen to be young, queer, alone, and homeless. We wish to thank all of the people who worked to make the holidays of 2002 brighter and warmer for our young friends.

Thank you to the cast and crew of *Hedwig and the Angry Inch* for their generous gift of theater. If you haven't seen this show yet, go! It rocks, it's glam, and it mesmerized 12 queer teens (that's saying a lot). We also need to thank the San Francisco Gay Men's Chorus for tickets to the wonderful Christmas Eve show; it really helped make our holiday magic.

Thanks to the Edge bar, for hosting and promoting "Save Your Load for Daddy," a holiday clothing drive that is still keeping young folks warm and dry. To the Western Star Dancers, not only can you dosey do, but you provided all the food for our holiday dinner party. A long-standing thank you to both MCC and Most Holy Redeemer, for the open, loving, and healing gifts of food, spirituality, and nonjudgmental acceptance that these youth in the Castro crave. Thank you also to the staff at EVRC for putting up with the craziness we bring in.

Thanks to Eric Larson, for opening up his home to a wild holiday gift fundraiser, as well as to DJ Jimez for spinning. And finally, a huge glittery wet kiss to Sister Kitty, spinning, hosting, plotting, and nagging us into a higher and more glamorous holiday season – girl, you are amazing (and you dress so nicely, too)!

And finally, thanks to everyone who thought of us, and made our experiences better – it's so great to be here, and in your company.

Mitchell Thompson, Director
Eureka Valley Teen Program

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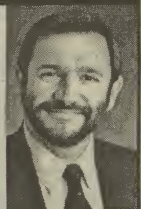
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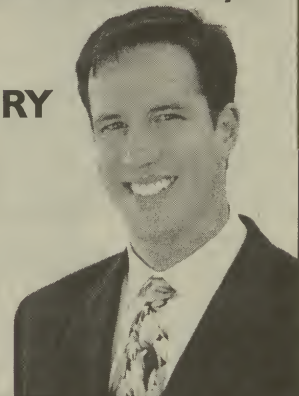


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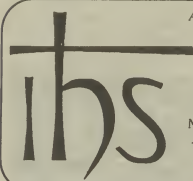


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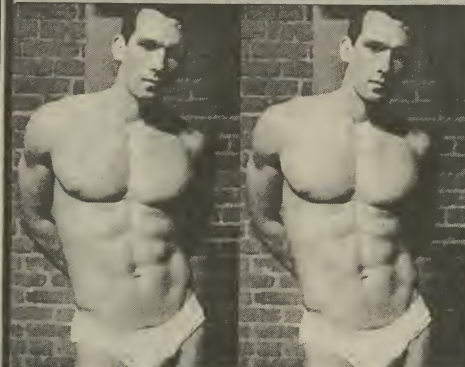
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When is a murder
not a murder?

by Gwendolyn Ann Smith

When is a murder not a murder? When the victim is transgendered.

Roberta Nizah Morris died on the streets of Philadelphia on Christmas Eve. Yes, while others were envisioning sugar plums, she was dying at Jefferson University Hospital.

The early reports on this case were that she was suffering from head wounds congruent with a crowbar. Certainly, there were injuries that caused her to be on life support, and led to her death. An autopsy declared her to be the victim of a homicide.

This seems pretty clear cut, but this is where it gets interesting. Police indicated that maybe she fell and hit her head. They even went so far as to say that injuries were not enough to cause one to suspect foul play.

Exactly how badly beaten should a person be before you suspect that they may have been murdered?

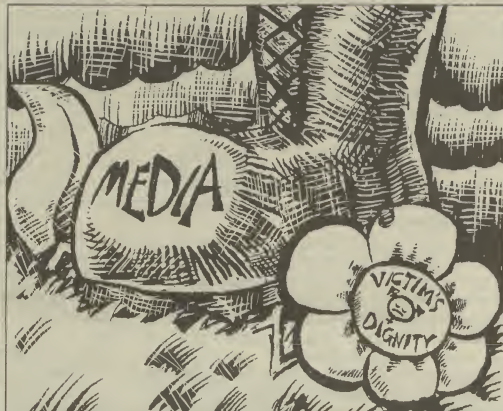
I'll admit, I am biased on this issue. I do a lot of work around antitransgender violence, and have read case after case where such incidents are written off as accidents or suicides.

When Gwen Araujo was murdered in Newark, California last year, the initial assumption the police had was that she was a runaway. Never mind that Araujo had left everything except her night's attire behind, and had a good family life to come home to. It wasn't until a family member heard a rumor passing around from person to person that the investigation started in earnest.

A few years and a handful of miles away, in Orinda, California, an FTM - Emmon Bodfish - was bludgeoned to death. Police determined this to be a suicide, based on some depressing entries in Bodfish's diary. Never mind that Bodfish was struck in the back of the head: hardly an easy way to kill oneself.

In New York City in 1992, shortly after the Pride march, Marsha P. Johnson was found floating in the Hudson River. Johnson was one of the instigators of the Stonewall rebellion and a longtime advocate. The New York Police Department labeled her death a suicide as well, but only after officers did an "investigation" that was two phone calls in length. Even local activists were able to dig up more, finding out that she had been harassed near the piers the night she died.

I could cite more cases, but I think you get the idea.



Christine Smith

I suspect that the police just don't want to deal with antitransgender murder cases. While I see a human being, they see a series of categories. Most of these victims are also people of color, and a fair number of them may have been sex workers. Any one of the categories, and an officer may be uncomfortable to be assigned to such a case. Two or three of these pigeonholes, and they seem more than willing to make such a judgment.

Transmissions

Of course, the third of those categories is one that transgendered people are automatically lumped into. In almost every antitransgender murder, there is an assumption of sex work or at least some sexual contact involved. It doesn't seem to matter if it can't be proven - the assumption seems to be that if one is transgendered, then they are somehow going to be involved in the sex trade, or otherwise somehow meet their end through some messy sexual scene. But I digress.

It took nine days after Morris was beaten before police opted to go to the location she was found in and start asking questions. I suspect that all the potential eyewitnesses had been standing around waiting for nine days, too. Perhaps the assumption had already begun that Morris had a little "accident."

If I may make another observation, there is another issue that seems to come up both on the police blotter and the front page of the newspapers. So often the identity of the victims is stripped away from them. For example, every one of the people killed in the cases I named above was widely mentioned in the press by their birth names and genders.

Gwen Araujo became a loner teen boy who wore dresses, Emmon Bodfish became an "ec-

centric" woman who lived a "double life."

And Roberta Morris?

To the *Philadelphia Inquirer*, she was a "male prostitute." In fact, the very first words from them on the murder, dated December 31, were "The man found dead." Four paragraphs later, we are allowed to know that Morris "was dressed as a woman" when she was found.

Morris should not be so quickly written off as a "man who wore women's clothes." The hospital did let folks in the area know that Morris had breast implants - hardly the sort of thing that a man would do, discounting those few who might opt for such on a drunken bet.

Her family and friends, at a memorial in her honor, also referred to Morris as a woman. There were no male pronouns flung about, no male name hung off the deceased like some ill-fitting suit.

Police are now starting to take Morris's death with at least some modicum of decency, but - like looking for witnesses several days after the death - it may end up being too little, too late. The police have made it clear that so far, they have nothing to go on.

Maybe they would prefer it to remain that way. A murder that can quietly go away, no messy leads to worry about. Another one for the pile.

Now is when we as a community need to keep after law enforcement. Let them do their job, sure, but make sure they actually are doing their job. Don't let Morris's death become yet another "non-murder" of a transgendered person. ▼

Gwen Smith notes that Roberta Morris was the last of 28 reported antitransgender murders in 2002. Smith can be found on the Web in *Gay.com's* "Transgender Gazebo," and at www.gwensmith.com.

TG Cotillion

◀ page 2

Ako Ito, and Dawn Avanday, respectively.

Expect the usual myriad elected officials to make their appearances at the grand event. Also expected is the attendance of Sylvia Guerrero, mother of slain transgender teen Eddie "Gwen" Araujo, who will be honored that evening.

Style, elegance, refinement, and sophistication are promised at this year's cotillion, with a theme of "An Enchanted Evening in the Islands."

"It's going to be packed," said Rachael Janelle Light, president of TGSE. "This is a significant event. And for a lot of transgender, it's their first transgender event."

The cotillion dress code is loosely formal, but organizers insist they are in no position to be "fashion police." For those who

come to the cotillion alone, hosts and hostesses will make sure they are intermingling and made to feel welcome, said Light.

The main floor of cotillion is sold out, but open seating tickets are still available for \$30 each. Tickets can be purchased at Carla's Boutique, 128 Race Street in San Jose; Marlena's bar, 488 Hayes Street in San Francisco; and on the TGSE Web site at www.tgse.com. Available tickets will also be sold at the door. ▼

POLITICS

Dueling state deficits; new taxes assured

by Wayne Friday

A report last week suggesting that California's budget shortfall is significantly less than his \$34.6 billion estimate sent Governor **Gray Davis** scrambling to salvage both his credibility with lawmakers and his prospects for tax increases this session. Questions were being raised around Sacramento after legislative analyst **Elizabeth Hill**, the nonpartisan appointee, announced her smaller \$26.1 billion shortfall estimate.

Steve Peace, the governor's newly appointed finance director, quickly called a news conference defending Davis's estimate as a "legitimate accounting approach." Peace argued that Republican legislators, who quickly seized on the discrepancy in the numbers to question the governor's credibility, were either novices who didn't understand budgets or were purposely blowing it out of proportion.

The administration's efforts did little to stop the fall-out from the Legislature's Republican

leaders, however, who for weeks have alleged the governor was purposely trumping up the shortfall for political purposes. The discrepancy in the two reports almost certainly will complicate Davis's efforts to craft a budget that includes any possible tax increases.

"The governor deliberately inflated the size and scope of the budget deficit in order to mislead working California families that taxes must be raised; we now know that this is not the case," said Assemblyman **John Campbell** (R-Irvine), the vice chair of the Assembly Budget Committee.

Meanwhile, Democrats who control the Legislature predicted members of their party may be less inclined to make all of the program cuts Davis unveiled recently in his budget proposal.

"It cuts both ways," said Senate President Pro Tem **John Burton** (D-San Francisco).

Regardless of which number is correct — \$34.6 billion or the lesser \$26.1 billion — taxes or fees of many kinds are going to be raised and one of the first groups hit will be those millions of Californians in love with their automobiles. Democratic leaders of the Legislature said last week they are prepared to raise the vehicle registration fee soon in order to avoid deep cuts to cities and counties that would occur under the governor's new budget deficit plan. The proposal would bring vehicle license fees back to what they were in 1998 when the state cut the rate by two-thirds. The increase in vehicle license fees would raise about \$4.2 billion, just about the figure the Davis administration had proposed to stop sending to local governments over the next 18 months.

This particular fee can be more easily achieved in that it can be passed by a simple majority of the Democratic-controlled Assembly and Senate, meaning that no Republican cooperation is necessary. This vehicle fee increase quietly appeals to many GOP members

because they could actually vote against the vehicle registration fee increase but still see it enacted by the Democratic majority.

Once the vehicle tax has been increased and several billion dollars in cuts are made, Assembly Speaker **Herb Wesson** (D-Los Angeles) said the Assembly will then consider the governor's proposal to raise the state sales tax by a penny and boost the personal income tax of wealthy people, issues that will be harder to pass in that they will need some minimal support from the GOP members.

After all is said and done, California residents will be paying more in taxes or fees next year, so brace yourselves.

Politics and people

U.S. Senate tug-of-war: With 51 Republican members, 48 Democrats and one independent who votes with the Democratic members, most Americans thought the GOP had assumed control of the U.S. Senate weeks ago. However, the Republicans only took over that body late last week after agreeing to a

face-saving arrangement over dividing committee money and staff that favored the Democratic members. Though traditionally, minority parties (now the Democrats) usually get only about a third of the committee money for organizing and staff, the Democratic members held out for a split in committee financing that is proportional to the 49 members they actually control, which, incidentally, is the same percentage they gave to the Republicans when they were in the minority last year.

When Oklahoma Congressman **J.C. Watts** (R) left the House of Representatives with the 107th Congress, the new 108th Congress was left without a single African American Republican member in the House and despite sporadic efforts by the GOP to woo black voters, Democrats routinely win 90 percent of the African American vote in national elections. According to the Joint Center for Political and Economic Studies, a Washington think tank that studies black political participation, of the 9,040 blacks elected to public office across the country in 2000, only 50 were Republicans.

Meanwhile, President **George Bush** entered yet another fight on race issues last week when he formally declared his opposition to racial preferences in university admissions, raising the political stakes in an already momentous case. In a brief filed with the Supreme Court, the Bush administration argues that the preferential treatment in University of Michigan admission policies violates the Constitution's guarantees of equal protection. "I strongly support diversity of all kinds, including racial diversity, in higher education," Bush said last week. "But the method used by the university to achieve this important goal is fundamentally flawed." (Nice try, George, but you can't have it both ways.)

Want more good news from the Republican-controlled White House and Congress? Moving

quickly to flex their new political muscle, Senate GOP leaders are considering using a parliamentary device to sidestep threats of a Democratic filibuster and win approval of one of President Bush's favorite energy initiatives — opening the Arctic National Wildlife Refuge to oil and gas drilling. The new GOP chair of the Senate Energy and Natural Resources Committee admitted last week that he hopes to attach the drilling measure to a budget bill, just as the GOP-controlled Congress did back in 1995. That measure was vetoed by then-President **Bill Clinton**.

Former San Jose Congressman **Norm Mineta**, now the U.S. transportation secretary, who has run his agency from a hospital bed in Walter Reed Army Medical Center for the past six weeks, will undergo major back surgery tomorrow to relieve chronic pain. The surgery is expected to take up to 18 hours and will confine Mineta to the hospital until late February.

At the same time the outgoing governor of Illinois, Republican **George Ryan**, was emptying that state's death row of more than a hundred prisoners, converting their death penalties into life terms without the possibility of parole, Governor Gray Davis was asking the California Legislature to approve construction of a \$220 million 968-bed death row at San Quentin State Prison; the prison now has a death row population of 604 and has been growing at a rate of 35 per year.

In Washington, they are saying that the decision by Representative **Nancy Pelosi** (D-San Francisco) a couple of weeks ago to pass over Representative **William J. Jefferson** (D-Louisiana), a popular black lawmaker, to be the new chair of the Democratic Congressional Campaign Committee, has caused some pretty deep feelings from the Congressional Black Caucus, and that the frustration of that group has not been eased by Pelosi's efforts to secure positions for black members on the most powerful House committees — including the first African American woman on the powerful Ways and Means Committee or by the election last month of Representative **James Clyburn**, a black Democrat from South Carolina, to serve as vice chair of the House Democratic Caucus.

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Sharon McNight

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Lone Star hate

by Dale Carpenter

As a native Texan, I know good and well why Texas has an antigay sodomy law — the one now being challenged in the U.S. Supreme Court. It's not because the state wants to protect the grand traditions of our moral heritage passed down from millennia of human experience and teaching, as Texas is now claiming before the Supreme Court.

That's just window-dressing for the real reason. It's an attempt to make the law look respectable, to divert attention away from what's really going on in Texas and in other states that have antigay sodomy laws.

No, the real reason legislators keep their antigay sodomy laws is simple: they just hate "queers." They have a sodomy law criminalizing gay people to express that gut reaction. But passing laws to express hatred against a group of people is unconstitutional.

How do we know the Texas law is an expression of hatred? Here are five reasons we know the Texas sodomy law is infected with unconstitutional "animus" — simple hatred for a group of people. (Disclosure: The discussion below is based on a Supreme Court brief I helped write for the Republican Unity Coalition urging the Texas law be held unconstitutional.)

First, sodomy laws historically prohibited anal (and later oral) sex for both heterosexual and homosexual couples. Traditional morality, which objected to all

non-procreative sex, condemned sodomy for all persons regardless of the sex of their partners. No state had any objection to homosexual conduct as a category unto itself until 1969, when Kansas became the first state to adopt a law targeted solely at gays. The Texas antisodomy law itself applied to both heterosexual and homosexual sex until the law was changed to target only gays in 1973.

Texas thus offers a novel moral regime whereby conduct once condemned is now acceptable, but only for the political majority, while the identical conduct is prohibited for the political minority. By taking the uniform historical prohibitions on sodomy and abolishing them for all but the small political minority of gay couples, Texas betrays an animus toward gay couples rather than a concern for preserving "traditional" morality.

Second, in the recent past, objections to homosexuality have been based on a variety of now-discredited harm-based concerns thought to justify repression. For example, those seeking to restrict or punish gays have variously asserted that homosexuality is a sickness, that it is chosen or changeable, and that it could be discouraged or stamped out by repressive laws. Gays also were tarred as child molesters.

These and other myths have been debunked. Indeed, even Texas no longer pretends that there is any material harm to homosexual conduct or that its law can alter the incidence of homosexuality, but instead asserts only a moral interest conveniently immune from empirical falsification.

The collapse of excuse after excuse for discriminating against gays and the recent manufacture of a novel, selective, and non-falsifiable moral claim indicates a lingering animus likely born of the old substantive libels against gays.

Third, even as it targeted gay sex alone for the first time in 1973, Texas also legalized bestiality. A Texan may have sex in private

with an animal or an opposite-sex partner he met 10 minutes ago, and the law will take no heed.

But let a Texan have sex with even a committed same-sex human partner, and the criminal law cries foul. Whatever morality Texas pur-

ports to protect with that regime, it is not traditional sexual morality. The message sent by the patchwork of Texas sex laws is that gay citizens are less worthy of a life of physical intimacy than are animals and those who molest them. If that is not an expression of animus against a class of persons, nothing is.

Fourth, like other states, Texas rarely prosecutes people for actual violation of its sodomy law. This suggests the state has a minor concern at best with the conduct at issue. The primary practical use of the statute seems to be to justify discrimination against gays in unrelated contexts, like employment or marriage. The infrequency of the direct enforcement of the law against specific conduct combined with its invocation to deny gays equal treatment in areas unrelated to the prohibited conduct reflect animus toward gays as a class rather than a moral disapproval for specific sexual practices.

Fifth, the broad and harsh con-

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COMMUNITY NEWS

South Africa

◀ page 1

He is okay but he has lost several friends."

Police, who have interviewed one of the surviving victims along with former employees, said Tuesday that the initial evidence is pointing away from a hate crime and toward the underworld. According to South African media reports, sources familiar with the case say police are looking for links between Ottgar and the drug trade, and are investigating if extortion could have been a motive.

A former employee, known to his customers only as "Johan," who was a masseur and manager of Sizzlers between 1998 and 2002, told the Canadian gay news Web site 365gay.com, that he doubts the killings were the work of homophobic activists.

"Eric had many hostile boys because he had fired them. Many guys from other massage salons were jealous of us - because we were one of the oldest establishments in the country," said the 23-year-old Johan. "Or perhaps the

attack had something to do with drugs. Most of the guys who worked there used drugs, and many of the clients, too."

Nickerson said he doesn't buy the drug charges. He said Ottgar, who had trained for the priesthood but left because of his homosexuality, ran his business ethically and treated his employees fairly.

"He treated his help very straight-forwardly. This man never stepped beyond the boundaries. My boyfriend told me that," he said. "He recognized the unethicalness of a boss making a pass at the help. He kept his ethics, the ethics he learned as a priest."

Investigators said they believe the killings were well planned. There was a sophisticated security system and the gate to the street was always locked. Customers made appointments first and had to be buzzed in.

"Eric was very security conscious because of the threats the boys received on a regular basis," Johan said. "The security gate was always locked because clients sometimes tried to leave without paying."

The Triangle Project, a gay and lesbian organization in Cape Town, also said the killings might have been a drug-related, rather than a homophobic attack.

"From discussions with staff at similar massage parlors, it seems as if drugs were the primary cause of the attacks," the organization said in a statement.

But two other gay organizations in the country believe the murders were hate crimes.

"We are concerned that it was a hate crime aimed at gay men. We are very worried over threats made by several fringe groups over the past couple of months that showed intent to commit violent crimes against gay and lesbian people," said Evert Knoesen, spokesman for the Lesbian and Gay Equality Project.

A spokesman for the Gay and Lesbian Alliance, Juan de Waal, said it was a "pure homophobic" attack.

Waal said this attack coincided with his organization's national congress, as was the case in 1999 with the bombing of a popular Cape Town gay club, the Blah Bar. Waal said he recently received death threats.

South Africa has become a destination for gay travelers throughout the world, and is the only country to ban discrimination against homosexuals in its constitution. Nickerson, who is trying to launch a travel company in Cape Town with his boyfriend, said he never felt afraid going to gay bars there.

He bought his flat with the purpose of retiring to the African country. But now, he said "I don't know. I just don't know."

"When you read about something like this you get scared, obviously," he added. ▼

Mary Dunlap

◀ page 1

"She had nothing but total integrity with her position. When problems came up she just did her job. She was a shining light and a shining star."

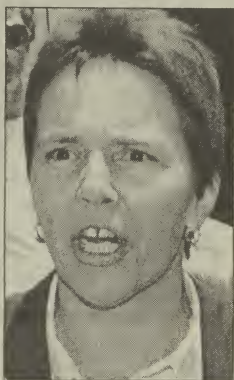
San Francisco Supervisor Tom Ammann told the B.A.R. that he was saddened by the news of Ms. Dunlap's death.

"It's a real heavy loss. She argued our case before the Supreme Court," Ammann said, referring to the fight over Gay Olympics. The high court ruled against Ms. Dunlap's clients and Tom Waddell, founder of the games, and organizers were forced to call the event Gay Games.

In an interview in 2000, Ms. Dunlap recalled those heady days in the 1980s during the Olympics showdown. She was a grand marshal of the San Francisco Pride Parade in 1987, along with Harry Britt, who was then a San Francisco supervisor.

"We [Ms. Dunlap and Britt] had a lot of fun. We held hands and marched down Market Street together to Civic Center," she said in the interview.

Ms. Dunlap said she helped



Mary Dunlap reacted angrily following the Supreme Court's decision on the Gay Olympics.

carry a banner up the street that said, "Supreme Court - keep your laws off our Olympic tongues," in reference to the court's 5-4 decision against Ms. Dunlap's clients, the founders of the Gay Olympics.

"I took great pleasure in saying the words 'Gay Olympics, Gay Olympics, Gay Olympics' out loud," Ms. Dunlap said. "No one

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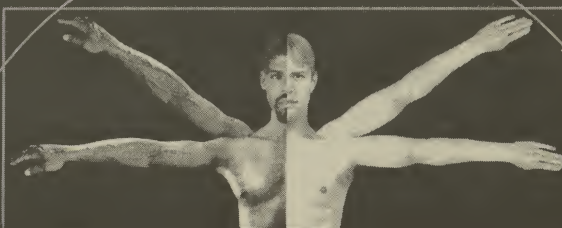
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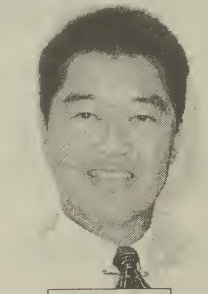
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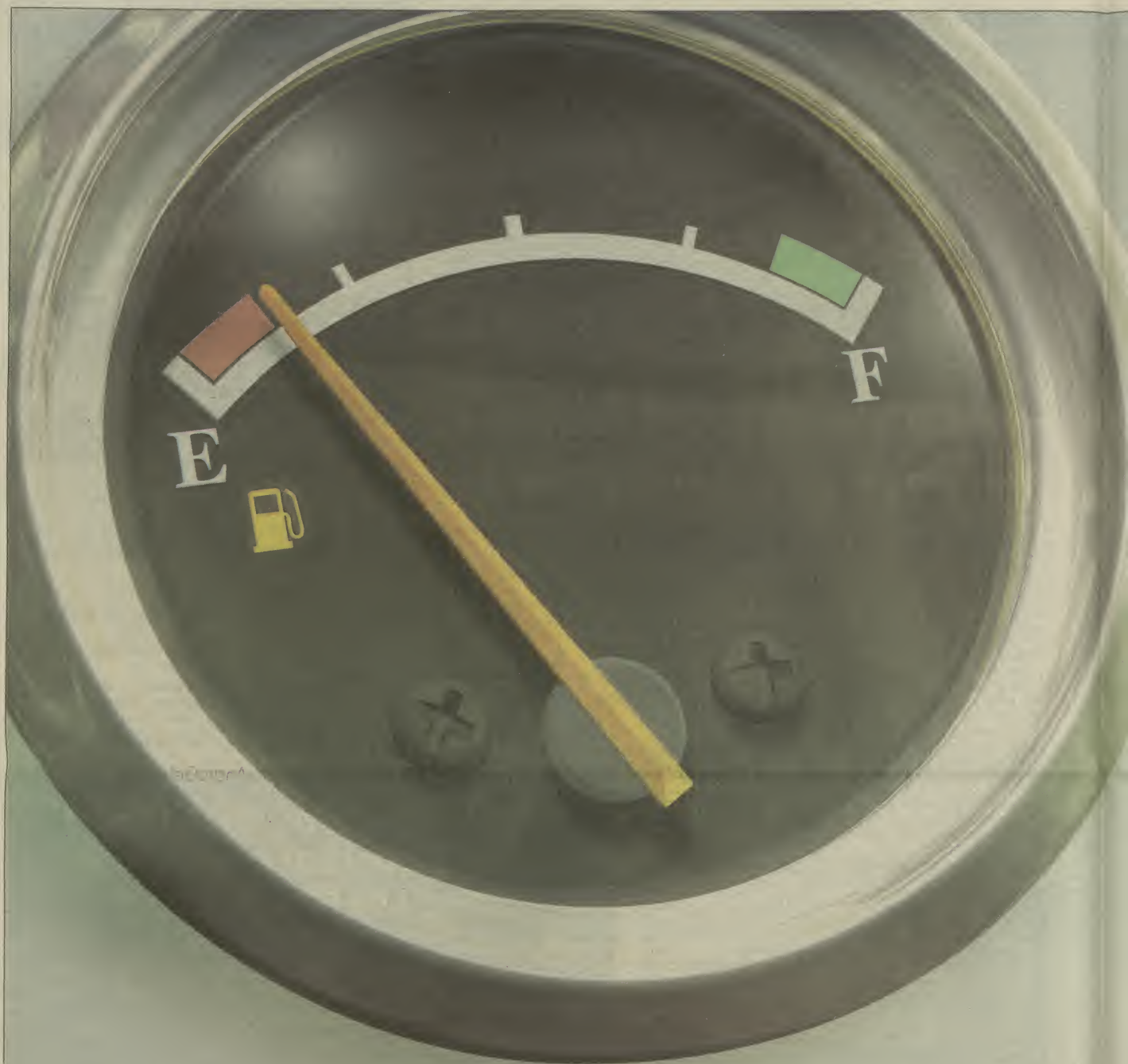
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1. Dobs AS. Androgen therapy in AIDS wasting. *Baillière's Clin Endocrinol Metab* 1998;12:379-390.

2. Grinspoon S, Corcoran C, Askari H, et al. Effects of androgen administration in men with the AIDS wasting syndrome: a randomized, double-blind, placebo-controlled trial. *Ann Intern Med* 1998;129:18-26.

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AndroGel® should not be used in patients with known hypersensitivity to any of its ingredients, including testosterone USP that is chemically synthesized from soy.

WARNINGS

1. Prolonged use of high doses of orally active 17-alpha-alkyl androgens (e.g., methyltestosterone) has been associated with serious hepatic adverse effects (peliosis hepatis, hepatic neoplasms, cholestatic hepatitis, and jaundice). Peliosis hepatis can be a life-threatening or fatal complication. Long-term therapy with testosterone enanthate, which elevates blood levels for prolonged periods, has produced multiple hepatic adenomas. Testosterone is not known to produce these adverse effects.
2. Geriatric patients treated with androgens may be at an increased risk for the development of prostatic hyperplasia and prostatic carcinoma.
3. Geriatric patients and other patients with clinical or demographic characteristics that are recognized to be associated with an increased risk of prostate cancer should be evaluated for the presence of prostate cancer prior to initiation of testosterone replacement therapy. In men receiving testosterone replacement therapy, surveillance for prostate cancer should be consistent with current practices for eugonadal men (see PRECAUTIONS: Carcinogenesis, Mutagenesis, Impairment of Fertility and Laboratory Tests).
4. Edema with or without congestive heart failure may be a serious complication in patients with preexisting cardiac, renal, or hepatic disease. In addition to discontinuation of the drug, diuretic therapy may be required.
5. Gynecomastia frequently develops and occasionally persists in patients being treated for hypogonadism.
6. The treatment of hypogonadal men with testosterone esters may potentiate sleep apnea in patients, especially those with risk factors such as obesity or chronic lung diseases.

PRECAUTIONS

Transfer of testosterone to another person can occur when vigorous skin-to-skin contact is made with the application site (see Clinical Studies). The following precautions are recommended to minimize potential transfer of testosterone from AndroGel®-treated skin to another person:

- Patients should wash their hands immediately with soap and water after application of AndroGel®.
- Patients should cover the application site(s) with clothing after the gel has dried (e.g., a shirt).
- In the event that unwashed or unclothed skin to which AndroGel® has been applied does come in direct contact with the skin of another person, the general area of contact on the other person should be washed with soap and water as soon as possible. *In vitro* studies show that residual testosterone is removed from the skin surface by washing with soap and water.

Changes in body hair distribution, significant increase in acne, or other signs of virilization of the female partner should be brought to the attention of a physician.

General

The physician should instruct patients to report any of the following:

- Too frequent or persistent erections of the penis.
- Any nausea, vomiting, changes in skin color, or ankle swelling.
- Breathing disturbances, including those associated with sleep.

Information for Patients

Advise patients to carefully read the information brochure that accompanies each carton of 30 AndroGel® single-use packets.

Advise patients of the following:

- AndroGel® should not be applied to the scrotum.
- AndroGel® should be applied once daily to clean, dry skin.
- After application of AndroGel®, it is currently unknown for how long showering or swimming should be delayed. For optimal absorption of testosterone, it appears reasonable to wait at least 5-6 hours after application prior to showering or swimming. Nevertheless, showering or swimming after just 1 hour should have a minimal effect on the amount of AndroGel® absorbed if done very infrequently.

Laboratory Tests

1. Hemoglobin and hematocrit levels should be checked periodically (to detect polycythemia) in patients on long-term androgen therapy.
2. Liver function, prostatic specific antigen, cholesterol, and high-density lipoprotein should be checked periodically.
3. To ensure proper dosing, serum testosterone concentrations should be measured (see DOSAGE AND ADMINISTRATION).

Drug Interactions

Oxphenbutazone: Concurrent administration of oxphenbutazone and androgens may result in elevated serum levels of oxphenbutazone.

Insulin: In diabetic patients, the metabolic effects of androgens may decrease blood glucose and, therefore, insulin requirements.

Propranolol: In a published pharmacokinetic study of an injectable testosterone product, administration of testosterone cypionate led to an increased clearance of propranolol in the majority of men tested.

Corticosteroids: The concurrent administration of testosterone with ACTH or corticosteroids may enhance edema formation; thus, these drugs should be administered cautiously, particularly in patients with cardiac or hepatic disease.

Drug/Laboratory Test Interactions

Androgens may decrease levels of thyroxine-binding globulin, resulting in decreased total T4 serum levels and increased resin uptake of T3 and T4. Free thyroid hormone levels remain unchanged, however, and there is no clinical evidence of thyroid dysfunction.

Carcinogenesis, Mutagenesis, Impairment of Fertility

Animal Data: Testosterone has been tested by subcutaneous injection and implantation in mice and rats. In mice, the implant induced cervical-uterine tumors, which metastasized in some cases. There is suggestive evidence that injection of testosterone into some strains of female mice increases their susceptibility to hepatoma. Testosterone is also known to increase the number of tumors and decrease the degree of differentiation of chemically induced carcinomas of the liver in rats.

Human Data: There are rare reports of hepatocellular carcinoma in patients receiving long-term oral therapy with androgens in high doses. Withdrawal of the drugs did not lead to regression of the tumors in all cases.

Geriatric patients treated with androgens may be at an increased risk for the development of prostatic hyperplasia and prostatic carcinoma.

Geriatric patients and other patients with clinical or demographic characteristics that are recognized to be associated with an increased risk of prostate cancer should be evaluated for the presence of prostate cancer prior to initiation of testosterone replacement therapy.

In men receiving testosterone replacement therapy, surveillance for prostate cancer should be consistent with current practices for eugonadal men.

Pregnancy Category X (see Contraindications)—Teratogenic Effects: AndroGel® is not indicated for women and must not be used in women.

Nursing Mothers: AndroGel® is not indicated for women and must not be used in women.

Pediatric Use: Safety and efficacy of AndroGel® in pediatric patients have not been established.

ADVERSE REACTIONS

In a controlled clinical study, 154 patients were treated with AndroGel® for up to 6 months. Adverse events possibly, probably or definitely related to the use of AndroGel® and reported by ≥1% of the patients are listed in Table 1.

Table 1. Adverse Events Possibly, Probably or Definitely Related to Use of AndroGel® in the Controlled Clinical Trial

Adverse Event	5 g	7.5 g	10 g
Acne	1%	3%	8%
Alopecia	1%	0%	1%
Application Site Reaction	5%	3%	4%
Asthenia	0%	3%	1%
Depression	1%	0%	1%
Emotional Lability	0%	3%	3%
Gynecomastia	1%	0%	3%
Headache	4%	3%	0%
Hypertension	3%	0%	3%
Lab Test Abnormal*	6%	5%	3%
Libido Decreased	0%	3%	1%
Nervousness	0%	3%	1%
Pain Breast	1%	3%	1%
Prostate Disorder**	3%	3%	5%
Testis Disorder	3%	0%	0%

*Lab test abnormal occurred in nine patients with one or more of the following events: elevated hemoglobin or hematocrit, hyperlipidemia, elevated triglycerides, hypokalemia, decreased HDL, elevated glucose, elevated creatinine, or elevated total bilirubin.

**Prostate disorders included five patients with enlarged prostate, one patient with BPH, and one patient with elevated PSA results.

The following adverse events possibly related to the use of AndroGel® occurred in fewer than 1% of patients: amnesia, anxiety, discolored hair, dizziness, dry skin, hirsutism, hostility, impaired urination, paresthesia, penis disorder, peripheral edema, sweating, and vasodilation.

In this clinical trial of AndroGel® skin reactions at the site of application were occasionally reported with AndroGel®, but none was severe enough to require treatment or discontinuation of drug.

Six (4%) patients in this trial had adverse events that led to discontinuation of AndroGel®. These events included the following: cerebral hemorrhage, convulsion (neither of which were considered related to AndroGel® administration), depression, sadness, memory loss, elevated prostate specific antigen and hypertension. No AndroGel® patients discontinued due to skin reactions.

In an uncontrolled pharmacokinetic study of 10 patients, two had adverse events associated with AndroGel®, these were asthenia and depression in one patient and increased libido and hyperkinesia in the other. Among 17 patients in foreign clinical studies there was one instance each of acne, erythema and benign prostatic adenoma associated with a 2.5% testosterone gel formulation applied dermally.

One hundred six (106) patients have received AndroGel® for up to 12 months in a long-term follow-up study for patients who completed the controlled clinical trial. The preliminary safety results from this study are consistent with those reported for the controlled clinical trial. Table 2 summarizes those adverse events possibly, probably or definitely related to the use of AndroGel® and reported by at least 1% of the total number of patients during long-term exposure to AndroGel®.

Table 2. Incidence of Adverse Events Possibly, Probably or Definitely Related to the Use of AndroGel® in the Long-Term, Follow-up Study

Adverse Event	Dose of AndroGel®		
	5 g	7.5 g	10 g
Lab Test Abnormal*	4.2%	0.0%	6.3%
Peripheral Edema	1.4%	0.0%	3.1%
Acne	2.8%	0.0%	12.5%
Application Site Reaction	9.7%	10.0%	3.1%
Prostate Disorder**	2.8%	5.0%	18.8%
Urination Impaired	2.8%	0.0%	0.0%

*Lab test abnormal included one patient each with elevated GGT, elevated hematocrit and hemoglobin, increased total bilirubin, worsened hyperlipidemia, decreased HDL, and hypokalemia.

**Prostate disorders included enlarged prostate, elevated PSA results, and in one patient, a new diagnosis of prostate cancer; three patients (one taking 7.5 g daily and two taking 10 g daily) discontinued AndroGel® treatment during the long-term study because of such disorders.

DRUG ABUSE AND DEPENDENCE

AndroGel® contains testosterone, a Schedule III controlled substance as defined by the Anabolic Steroids Control Act. Oral ingestion of AndroGel® will not result in clinically significant serum testosterone concentrations due to extensive first-pass metabolism.

OVERDOSAGE

There is one report of acute overdosage by injection of testosterone enanthate: testosterone levels of up to 11,400 ng/dL were implicated in a cerebrovascular accident.

DOSAGE AND ADMINISTRATION

The recommended starting dose of AndroGel® 1% is 5 g delivering 5 mg of testosterone systemically, applied once daily (preferably in the morning) to clean, dry, intact skin of the shoulders and upper arms and/or abdomen. Upon opening the packet(s), the entire contents should be squeezed into the palm of the hand and immediately applied to the application sites. Application sites should be allowed to dry for a few minutes prior to dressing. Hands should be washed with soap and water after AndroGel® has been applied.

Do not apply AndroGel® to the genitals.

Serum testosterone levels should be measured approximately 14 days after initiation of therapy to ensure proper dosing. If the serum testosterone concentration is below the normal range, or if the desired clinical response is not achieved, the daily AndroGel® 1% dose may be increased from 5 g to 7.5 g and from 7.5 g to 10 g as instructed by the physician.

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COMMUNITY NEWS

Lyon and Martin to grace the silver screen

by Zak Szymanski

It's hard to believe that for all the cultural institutions, achievements, and milestones as a result of the work of Phyllis Lyon and Del Martin, there still has not been an in-depth film about the pioneering lesbian activist couple. Until now.

No Secret Anymore: The Times of Del Martin and Phyllis Lyon opens at the Castro Theatre on Thursday, February 13. The house is already about half sold for the world premiere event, so interested attendees should call for tickets as soon as possible.

No Secret Anymore is the project of producer Dee Mosbacher (*Radical Harmonies*) and director Joan E. Biren, who four years ago decided that a documentary about the couple was long overdue.

"We said, 'We really need to do this,'" recalled Mosbacher, who added that knowing about Lyon and Martin as a younger lesbian helped her own coming out experience. "They're both getting a little bit older and we thought now was the time. We're really grateful to have had their complete cooperation in the film. Theirs is such an important story to tell, one that has spanned 50 years of their time together and from the McCarthy era on."

The 55-minute film profiles the couple against the landscape of key political times.

"They are so enmeshed with the struggles of the last half century," said Mosbacher, "and have been the ultimate political activists on so many issues throughout the years."

The film was shot in San Francisco, an experience that both Lyon and Martin described as fun as well as tiring.

"They interviewed us in various parts of the house, then took



Del Martin, left, and Phyllis Lyon prepare to celebrate 50 years together.

us out into the city with the idea they would take us to different places that were important to our lives," said Lyon. "But every one of those places seemed to have very noisy street work or construction, so I'm not sure how those scenes will turn out."

Being the first full-length film about the couple, the two emphasized that the documentary will feature not just their story, but the story of all the people and events that made progress possible.

"It isn't just about us," said Martin, "it's also about the times. People will get a feel for what it was like in the 1950s, 1960s, 1970s, and 1980s, and how that affected us and our communities."

"It will give a sense of our history, that this didn't all start at one time," agreed Lyon. "A lot preceded our involvement. And the film will have a lot to do with our involvement with other people. We didn't do this single-handedly, there had to be a lot of support and a lot of people involved, and

it was challenging, exciting, and fun."

Lyon and Martin, known as the pioneers of the lesbian civil rights movement, first got together on Valentine's Day in 1953. The film's premiere will therefore also celebrate their 50th anniversary together.

"It's going to be a wonderful evening," said Mosbacher. "There will be a lot of surprises at the premiere so I hope people will join us."

No Secret Anymore is still ac-

cepting sponsorship donations; sponsors will be treated to a reception before the film at 6 p.m. Doors open to the general public at 7 p.m., and a program, the film, and a question and answer session will follow.

For tickets or sponsorship information, call Ron Wong and Associates at (415) 355-9988 or visit www.woman-vision.org.



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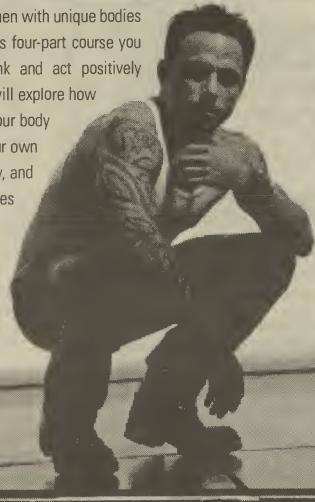
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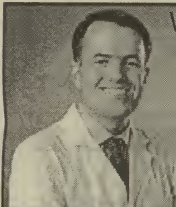
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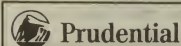
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Morris Kight dies at 83

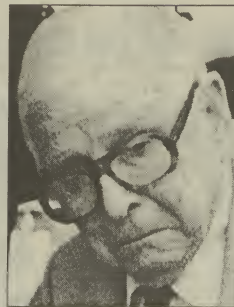
by Cynthia Laird

Morris Kight, a co-founder of the nation's first gay community center, died Sunday, January 19 at a hospice in Los Angeles. He was 83.

Mr. Kight, who served for more than 20 years on the Los Angeles Human Rights Commission, had been hospitalized in December with a variety of ailments, including liver cancer and heart problems. He died in his sleep.

In 1971, Mr. Kight co-founded the Los Angeles Gay and Lesbian Center, then known as the Gay and Lesbian Community Service Center.

"With Morris's death, our community has lost a leader and a visionary," said Rebecca Isaacs, interim executive director of the center, in a statement. "For a young gay man in the 1970s and a handful of fellow activists to have had the foresight and the commitment to



Morris Kight

create an organization that has improved thousands of lives over three decades is truly remarkable."

In addition to helping start the L.A. Center, Mr. Kight was also involved in starting the first gay Pride Parade in Los Angeles in 1970, which effectively galvanized

the modern gay rights movement in Los Angeles. He also was a founder of the Stonewall Democratic Club and the nonprofit organization, Christopher Street West.

One of Mr. Kight's best-known protests was a demonstration in the 1970s outside Barney's Beanery, a West Hollywood restaurant that for years had a bar sign reading "Faggots Stay Out," according to his obituary in the *Los Angeles Times*. After several weeks, employees removed the sign. A new sign appeared, however, which wasn't removed until 1985. Mr. Kight kept a framed copy of the sign in his apartment.

Mr. Kight is survived by his partner of 25 years, Roy Zucherman; two daughters; two grandchildren; and two great-grandchildren.

A memorial service is planned for February 1 at 1 p.m. at Metropolitan Community Church, 8714 Santa Monica Boulevard, in West Hollywood. ▼

Antiwar demo

◀ page 1

tion Service office and a Starbucks Coffee shop on Battery and Pine streets. They also sprayed graffiti on the CitiCorp building and at the *San Francisco Chronicle's* offices on Mission Street.

Antiwar activist Tommi Aviccoli Mecca, who helped organize the Out Against the War contingent, said that he believed the Gay Shame's actions were the first violent protests against the Bush administration's plans to send U.S. troops into Iraq.

According to San Francisco Deputy Police Chief Greg Suhr, the breakaway group totaled about 1,000 when they gathered at Grove and Polk streets, separately from the main peace march. They were joined by members of a self-proclaimed anarchist group called Black Bloc, which has been involved in other protests, most notably at the demonstrations against the World Trade Organization in Seattle in 1999.

By the time they were finally disbursed by police on motorcycles at Powell and Market, and fled into the BART station there, pursued by police in riot gear, their numbers had dwindled to about 250.

Suhr said the police made four arrests. Suhr said all four were charged with delaying arrest and with malicious mischief for their actions at the INS building.

"The INS has become a symbol of our discontent," said one of the protesters, who asked to be identified only as Mary.

"There were another six to 10 we could have made charges against, but they jumped down the BART station entrance at Powell and Market," said Suhr.

According to one of the Gay Shame leaders, who calls himself Mattilda, "It's not just about wearing buttons and T-shirts that say we're against the war. The only

thing that's going to stop the war is instability in the U.S."

While the group's rhetoric echoed the frustration of the mainstream protesters who gathered at Justin Herman Plaza and marched to the Civic Center, their tactics were utterly different. The main demonstration, according to Suhr, "was very, very peaceful."

Some of San Francisco's gay leaders spoke out at the Civic Center rally. Ammiano got a loud response from the crowd when he said, "We will not fight George Bush's war!"

Assemblyman Mark Leno (D-San Francisco) spoke at Justin Herman Plaza before the march and at Grace Cathedral, where a group of antiwar environmentalists had gathered.

Leno said that the peace movement is a "human issue," and touches "all of humanity," but said that the LGBT community is particularly well equipped to lead the movement against the war.

"Our community is well organized and politically active. Our infrastructure is in place, and we're able to mobilize on a moment's notice. We live lives of vigilance, knowing that the rights we have fought for can be taken at any moment," Leno noted.

The main LGBT contingent, Out Against the War, was a coalition of groups including Lesbian and Gay Insurgence, the Harvey Milk LGBT Democratic Club and, according to organizer Aviccoli Mecca, other queer groups.

They chanted, "We're here. We're queer. We're out against the war."

And, "Don't ask. Just tell. Tell George Bush to go to hell."

Aviccoli Mecca said he thinks it is important for LGBT people to identify themselves within the peace movement.

"I think it's for the same reason that we need openly gay teachers and openly gay doctors and openly gay nurses," he said. We want to

be visible as LGBT people. What has given us strength is to be visible so people can see that we are everywhere.

"There's always been an affinity for gays to be politically active. There's been a necessity for us to be. We've responded to that necessity. We've been forced to question authority, question the status quo," Aviccoli Mecca added.

Those who didn't find room in the packed Civic Center Plaza created their own rallies down the middle of Market Street, forming drum circles, chanting, and creating at least two impromptu techno dance parties.

Aviccoli Mecca said that he thought this peace movement is mobilizing faster than the one against the war in Vietnam, in which he also participated.

"The antiwar movement took a long time to see the numbers were seeing now, until Kent State," he said. "Now we're seeing them within a year."

He said that the high attendance at Saturday's protest might be because of the Bush administration's tactics at home, using racial profiling and abridging civil liberties.

The protest did draw gays and lesbians who would not normally attend.

"I'm not terribly political. I'm not usually aware of political issues, but I felt like it was going to be really, really big," said Kasaia Luckel.

But, said Merle Woo, "Queers have always been activists. We understand what discrimination is about."

One protester, one of the Sisters of Perpetual Indulgence who participated in the rally, said that what seemed most amazing was the broad coalition of support against the war. After all, he said, standing on Market Street dressed in a nun's habit and whiteface, "We're talking about agreeing with the Vatican, for once." ▼

OutRight

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sequences of the law, combined with the fact that these consequences fall solely on gay people, suggest animus. The gay citizen, and the gay citizen alone, must forever forego a life of intimacy. However, if he disobeys the sodomy law, the gay citizen flouts the criminal code and must live with the knowledge and fear that,

in the eyes of the state, he is but an as-yet-undiscovered criminal.

And, if convicted of disobeying the law, he then faces a daunting series of obstacles throughout his life. He must, for example, reveal his conviction on applications for public and private employment. Evidence of his criminal conviction may be used against him in a child custody dispute. In some places he must register as a sex offender. The list goes on.

Sweeping and fundamental are

the consequences of this law to gay persons. If it is not a tool to deny gays a life of physical affection with another human being, it is a sword hanging over our heads threatening us with discrimination in obtaining life's necessities. While morality has its place in law, hatred has none. ▼

Dale Carpenter is a law professor. He can be reached at OutRight@aol.com.

OBITUARIES

Pat Budd

Pat Budd, a 25-year resident of San Francisco, died peacefully in his home after a lengthy illness. Pat's mother, Jimmie Budd of Magnolia, Arkansas, and Pat's friends and family members will always remember his sweetness, generosity and love of life. Pat is sorely missed by the many who loved him.

David Allen Felix

Felix, David Allen — January 10, 2003 at the age of 58. Dearly beloved son of Paul and Adeline Felix of Denver, CO; brother of Bob Felix of Auckland, New Zealand and Paula Paige of Sebastopol, CA. Also survived by many loving friends at St. Boniface Church. A long-time resident of San Francisco. Friends are invited to attend the Memorial Mass 5:15 PM Saturday, January 18, 2003 at St. Boniface Church, 133 Golden Gate Ave. Private Interment at Holy Cross Cemetery, Colma, CA. Memorial contributions may be made to the St. Boniface Restoration Project at the address above.

Randy Gouveia

Our dear friend Randy Gouveia left us on Christmas day, after a brief illness. Close friends and family lovingly sur-



rounded him as he passed on.

He will be remembered fondly in our hearts as we reflect upon his smile that would light up a room and his tender eyes, so full of compassion. He used to

say, "The eyes were windows to the soul." His voice will sing on and his legacy will comfort us as we grieve the loss of such a beautiful spirit.

A memorial will be held the 2nd weekend in February. For more information, please E-mail: randy_gouveia@yahoo.com

Donna Kilgore



Our dear friend Donna Kilgore died peacefully on Valentine's Day 2002, at Coming Home Hospice, of lung cancer.

She provided outstanding care for many years at Maitri AIDS Hospice in the Castro. She loved her job, and was always available with a listening

ear, hugs, kisses and smiles. She touched the lives of so many people with care and compassion, and will be missed by all who knew her.

She enjoyed dining out, endless shopping... especially for her friends, and constantly trying to match them up, believing that no one should go through life alone.

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization — and no poetry. We reserve the right to edit for style, clarity, grammar, and taste. If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death. Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

Spencer Day

◀ page 1

ica knows a winner when it hears and sees one.

Any doubt about Day's talent was put to rest by his stellar debut on January 12 and 13 at the elegant Plush Room, where he won over the crowd with a smooth jazz set backed up by a top-notch band (Finn Kelly on keyboard, Daniel Fabricant on stand-up bass, Bryan Carmody on drums, and Wyatt Grant on sax). Day challenges his collaborators to perform some of the freshest music stylings experienced locally in a very long time.

He possesses a worldliness and sophistication mixed with an upbeat attitude that only a Cary Grant could carry off as well. Vocally, he's a male Ella Fitzgerald. He gets the smokiness, the smoothness, the highs and lows, the emotion behind the words.

Virtually everyone at Day's Plush Room gig agreed the performance was breathtaking. Primarily self-taught as a singer, arranger, pianist, and composer, and just returned from what he characterized as the hell of *Star Search*, Day pulled off the Plush Room gig with amazing confidence and conviction, putting his unique flair into such jazz stan-

dards as "Willow Weep for Me," "Live Alone and Like It," "Viper," "Out of My Dreams and Into Your Arms," "Lullaby of Berlin," and "Bye Bye Blackbird." Best of all was when he rendered his own dazzling compositions, including a duet with the fabulous Trixie Carr. At the end, the audience gave Day and band a standing ovation, and everyone knew a star had been born, regardless of the outcome next month on *Star Search*.

Word has it a new Plush Room gig is in the making. Meanwhile, Day can be heard Thursdays and Sundays at the Lush Lounge. Check www.thelushlounge.com for details. ▼

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**Celebrating the Body Erotic
Bay Area Feb. 8 & 9**

Hoopla

by Jim Provenzano

Cloistered away in a small yet efficient sports center in North Sydney, basketball games played out on four courts throughout the week of Gay Games VI last November with the squeak of sneakers and the chirp of whistles.

The gold medal for the Games ended up going to the Los Angeles Heat, and the silver medal to the Long Beach Rebels. The bronze went to United American Ballers, leaving the Gay Games V gold medal winner the San Francisco Rockdogs in fourth place.

But in the days preceding the medal rounds, players were slotted in an exhausting schedule of up to 12 games for the week.

On court one, a handsome French team defeated a Dutch squad. On another, a Taiwanese women's team warmed up as their coach hung the country's flag on a wall. Next to them, a young Sydney team was fouled left and right by an overly aggressive U.S. squad. It was Davids vs. Goliaths, and the Davids had more bruises than points as souvenirs.

Not that being American assured victory. Several pick-up Yank teams had already been defeated by East Sydney and other teams. But many talked of the impending threat of facing the San Francisco Rockdogs.

They played another San Francisco squad, the Castro Eagles, and courtly behavior was friendly. Ellison Pork of Dallas, Texas, played in Sydney for the Eagles.

"We have people from Virginia, Detroit, all over," said Pork. "We never played together before, but we have a good chance of doing something special. We'd never met each other, but we're like a family."

Rockin'

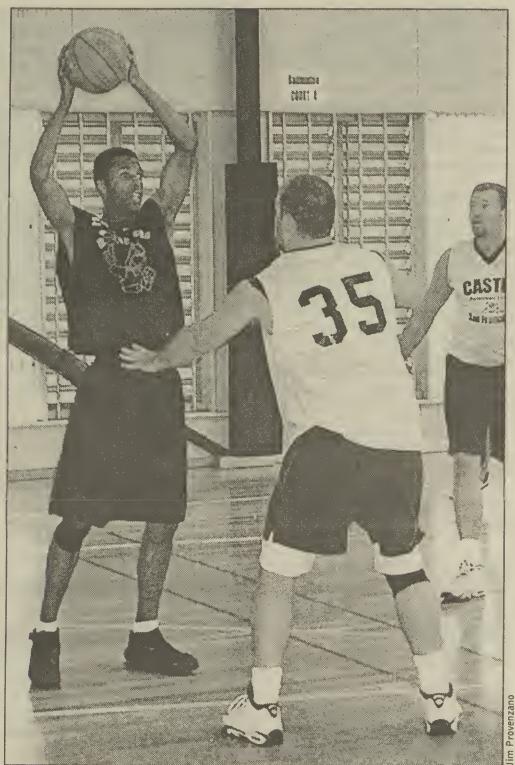
San Franciscan Tony Jasinski is known to most U.S. gay basketball players as a stalwart supporter and player in the sport. Having lost to "probably the best team in the tournament, we're still having a great time with a lot of good athletes."

Jasinski played with the Castro Eagles, but knew that one of his other hometown teams, the Rockdogs, would end up in the closely contested finals, where the difference between medal and fourth place was decided by a mere few points.

"We were just trying to keep our intensity, not trying to showboat," said coach Alex Herrera, who remained calm amid the hoop hoopla.

Rory Ray has played with the Rockdogs for over a year. "We're a pretty young team compared to most of the others. It's a time to learn how to play together, how to move on the court together."

Chris Johnson, the youngest of the Rockdogs, said, "You learn something more about these players every day. I want to learn more about them. If you see me, I'm always smiling, because I'm really



The Rockdogs play the Castro Eagles at Gay Games VI.

enjoying this. We're playing hard, but not aggressive and negative."

Majors player

DeMarco Majors, raised in Indiana, and a graduate of Stanford University, is one of the Rockdogs' star players. When asked if he felt pressure amid the hype over his team's #1 status, he said, "Most of us are new, so coming to Sydney, we treat every game like it's a gold medal. We want to build skills, help each other out."

Majors played college and a bit of professional ball, and was one of the players who spoke to the Sydney pro league scouts. "He said there's no prejudice against

blacks or gays, and they thought I was a great player," said Majors.

The possibility of being the first and only out gay professional basketball player in the world impresses Majors. "It would break a lot of stereotypes, because who would have thought a pro scout would be at the Gay Games?"

After the Games, Majors remained in Sydney, trying out for the Sydney Kings (the best pro team in their NBL). He ended up being placed on the North Sydney Bears, their minor league team, and may get promoted to the regular team role within the next year. Only two foreigners are allowed per Australian NBL team.

"DeMarco was clearly the best basketball player in the Games," said Jasinski. "It's impressive that the pro leagues there scouted the Gay Games for players. No other pro leagues would ever do that."

Angelinos

Without contracts dancing through their heads, most players enjoyed the thrill of Games competition. Among the more relaxed athletes were Gabriel Caldwell of the gold medal-winning L.A. Heat basketball team, and his friend Shon Anderson of the L.A. Sharks. The two also competed in several track events.

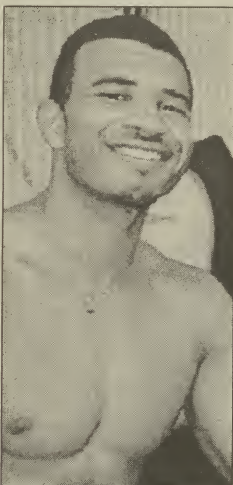
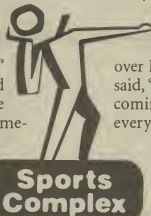
"This is my first Games, but I've played in a few gay tournaments," said Caldwell, whose team has won tournaments for the past several years. "A lot of guys from Long Beach and L.A. know each other, and they've competed together before."

Anderson's track schedule included the 800 meter, 4x100, and 4x400 relays, while Caldwell ran in the 110 hurdles and the 4x400 meter relay.

"Our schedules are going to conflict a little bit, but it'll work out," said Anderson at the Games. "Besides, the more medals you get, the better. That's what it's all about, winning and having fun."

And win they did. The L.A. Heat's gold was not won easily, beating the Rockdogs by a single point in the semi-finals.

"Out of our four San Francisco teams, three of them were in the next page ▶



Out in the majors: DeMarco Majors after a Sydney game.

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final eight, out of 20," said Jasinski.

"We had two women's teams, too, but both failed to win many games," he added. "The better team was hamstrung with only five players for most games and could not sustain its leads." The other women's team lost players to conflicting softball schedules.

Out and out

With so many highly contested games, emotions and tension were understandable.

The bronze medal match was said to be lackluster, in that the teams did not really want to win the third place spot, having set their sights on gold. But for the most part, it was about playing.

For 21-year-old Myan Nolen of Detroit, the Games provided a chance for him to come out to his parents before scoring more than 40 points as a fill-in player for San Francisco.

With up to a dozen games per week, a grueling schedule not even endured by professional teams, Jasinski noted that it was the result of suggestions made to the Sydney organizers to allow for more games.

"If you're going to travel that far, you want to play," said Jasinski.

With its northeastern location, Montreal's Gay Games VII stands to have a lot more teams. Vancouver's Games awarded medals to two brackets, an idea that may work for the anticipated increase in players and teams.

Either way, Bay Area hoop jocks are still playing, here, and in Sydney. Locally, basketball games continue on Sundays from 5 to 9 p.m. at 100 Collingwood Street (at 18th).

The next big gay basketball events are San Diego's tournament in February, and the Chicago Hoops Classic, April 19 and 20, which will host more than 80 games with 300 athletes on 30 teams.

The focus of this year's tournament is to draw in new women's teams, international teams and to lure back men over 35 years old. New women's teams and international teams will be eligible for entry fee discounts and plans are under way for limited hosted housing. A new 35 and over division will be added for men.

For more info, visit www.gay-basketball.com. For scores and results, visit www.Sydney2002.org.au.

Raiderific

Looking for a fun, safe place to enjoy watching the Super Bowl? How about Oregon?

For Bay Area gatherings that

aren't so ... incendiary, the San Francisco Shockwaves will meet on Treasure Island for a fun-filled party.

The Shockwaves gather weekly for flag football games in Dolores Park each Saturday (and occasionally at Ocean Beach). They'll be hosting the second annual Gay Super Bowl April 26-27. Who better to toss a pigskin with? Visit www.sfsfshockwaves.com.

Raiderama

You can also celebrate the Super Bowl at the SF Eagle for Tsunami's first IGLA 2003 fundraiser.

The GLBT swim group won buckets of medals in Sydney, as well as first prize in the Aquamania water ballet event. August's IGLA meet at Stanford University will be the aquatic event of the season. But they need cash for the tournament, which is expected to draw about 1,000 swimmers, divers, and water polo players from around the world.

Enjoy great food, great prizes, and an opportunity to bid and win two tickets on American Airlines to any place within the continental U.S., Mexico, Canada, the Caribbean, Bermuda, or the Bahamas, all in a riot and arson-free environment.

Get in the swim, Super Bowl Sunday, January 26, from 3-6 p.m. www.sftsunami.org.

Where is thy Sting?

Want more football? The San Francisco StingRayz are kicking off their season in a new women's league with a schedule of exciting games and a new coaching staff, headed by Terry Burton, the former front office executive and player development coordinator of the Oakland Raiders.

The StingRayz will be playing under the Independent Women's Football League (IWFL), a full contact tackle football league.

On January 25, the team will hold tryouts at Palega Field, which is located at Silliman and Somerset off Silver Avenue in San Francisco from 9-11 a.m. All women over 18 are encouraged to try out.

On January 26, Super Bowl Sunday, the team will be appearing at Jillian's in the Metreon in San Francisco. On February 16, the team will play the Santa Rosa Scorchers in a scrimmage game at Crocker Amazon park in San Francisco. Info: www.sfstingrayz.com or www.iwflsports.com.

Elected

This great idea comes from Ross Hayduk of Team SF.

LEGAL NOTICES

City and County of San Francisco
Department of Human Services
Request for Qualifications #233

Dear Potential Applicant: The City and County of San Francisco Department of Human Services (SFHHS) announces its intent to seek qualifications from individuals and agencies interested in contracting to provide Aftercare Housing Services. The Respondent will assist emancipated foster care youth in obtaining and maintaining housing. This includes both an educational and a hands-on guidance approach to assist youth in obtaining housing. The contract will be for the period of 7/1/03 to 6/30/04. An RFP packet may be picked up at SFHHS, 170 Otis, 1650 Mission Street, Suite 300 beginning Friday, January 17, 2003. Office hours are from 8 AM to 5 PM. The Respondents' Conference will be held on Thursday, January 23, 2003 at 10:30 AM at 1650 Mission Street, Suite 300, SF, CA. For further information, call Kimberly Ferguson at (415) 557-5585. Due date for responses is Friday, February 7 2003 at 5 PM.

01/23/03
CNS-488711#
BAY AREA REPORTER

STATEMENT FILE 0263419-00

The following person(s) are doing business as: On The Go Espresso- 100 Spear St. 100 Spear Street, Suite #190, San Francisco, CA. 94105. This business is conducted by a general partnership signed Thomas E. Hicks and Todd B. Crosby. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 06, 2003. The statement was filed with the City and County of San Francisco, CA. on 01/06/2003.
JAN. 23, 30, FEB. 6, 13, 2003

STATEMENT FILE 0263673-00

The following person(s) are doing business as: Game Services International. 601 O'Farrell Street Suite 705, San Francisco, CA. 94109. This business is conducted by an individual signed John Fitz Randolph. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 02, 2003. The statement was filed with the City and County of San Francisco, CA. on 01/14/2003.
JAN. 23, 30, FEB. 6, 13, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC-03-540002

In the Matter of the Application of Robert Michael Selleck. For change of Name. The application of Robert Michael Selleck for change of name, having been filed in Court, and it appearing from said application that Robert Michael Selleck has filed an application proposing that his/her name be changed to Robert Michael Casella. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 4th day of March at 9:00am, of said day to show cause why the application for change of name should not be granted.
JAN. 16, 23, 30, FEB. 6, 2003



Got a political tip? E-mail WayneFridaySF@aol.com.

Jim Reid

◀ page 5

model cost him about \$13,000 to produce). Reid's vision is to offer the houses to homeless individuals in exchange for their work cleaning and maintaining city blocks.

"If I were mayor we'd build 2,000 of these homes and put them on every city block," said Reid. "Volunteers would live in them for free, and pick up litter, clean up graffiti, and plant trees."

Reid's finished ShelterOne, which has been displayed outside City Hall on several occasions and now resides in his backyard. A loophole in the building code, he said, allows the home to stay there legally as a permanent homeless shelter, despite not meeting the 250 square foot minimum requirement. Reid created his own nonprofit, Habitat

for the Homeless, and donated the house to the organization with the goal that it would one day permanently house someone.

The replica to be raffled off, said Reid, could be donated to his program, or could go home with the luck winner, provided that the person is up for finding a legal way to keep it.

"There is a dilemma with the zoning," said Reid. "You could use the house as a children's playhouse, and then it could be marginally legal, but whoever wins will have some issues to deal with."

Reid will not take responsibility for the winner's quest to find suitable land, he said, but he will, if elected mayor, aim to change the zoning laws that make it difficult to build small, affordable housing.

"My goal is to build housing for every San Franciscan," said

Reid. "We're going to need to change zoning for that but I feel there's enough people who would want to change zoning."

Reid no longer tows ShelterOne to show it off at City Hall — the last time he did so, he got pulled over for several violations — but he encourages anyone who is interested to call him for a tour.

"People can call me any time they want. When people walk through the front door it absolutely sells them on the concept," he said. ▼

Reid can be reached at (415) 826-6106 or SFJimReid@msn.com. His campaign Web Site is www.SFMayor.com. For more information on ShelterOne, visit www.habitatforthehomeless.org

working hard," Demmons said.

"We've always been real close," he added. "I've never met anyone more compassionate than Mary. We called each other brother and sister, and when I call her sister, I really mean it."

Kate Kendall, executive director of the National Center for Lesbian Rights, noted that Ms. Dunlap was involved with NCLR from its earliest days.

"She was one circle removed from the founding group," Kendall said. "She was involved in feminist issues and legal issues and was one of only three or four out lesbian attorneys in the 1970s in San Francisco."

Mason, who said the couple would have celebrated their 18th

anniversary in April, told the B.A.R. that Ms. Dunlap is already missed by many.

"I adored Mary's love of justice and her intellect and her passion for women and for art and for play. She touched so many people with her generous spirit and we already miss her so much," Mason said.

Ms. Dunlap also co-founded Equal Rights Advocates, and taught law classes at Stanford and Michigan.

Besides Mason, Ms. Dunlap is survived by her sister, Helen Dunlap.

Mason said that memorial plans are being arranged. People can check the Web site, www.marydunlapspancreas.org, for updates. ▼

Our Man Friday

◀ page 9

the S.F. Lesbian, Gay, Bisexual and Transgender Community Center on Thursday, February 6 at the center, 1800 Market Street. Hosted bar, incredible entertainment, and great food (prepared by Executive Chef James Ormsby of the PlumpJack Cafe), all to benefit the center. (Tix \$125; 415-437-9605 for info or fax to 415-865-5501.)

I'll see you at "Hot Pink" starring Sharon McNight on February 6.

Finally, our congratulations to the Log Cabin clubs who celebrated their 25th anniversary on January 18; there are seven such gay/lesbian GOP clubs in California and 30 nationwide. Long may you survive.

And how was your week? ▼

Mary Dunlap

◀ page 11

has ever been able to curtail the right of an individual to speak a 3,700-year-old Greek word, except the Supreme Court."

Ammiano and Norman also recalled Ms. Dunlap's legal work with the black San Francisco firefighters years ago, when she challenged the representation of minorities and women in the San Francisco Fire Department.

"She fought for civil rights in the Fire Department," Ammiano recalled.

Retired San Francisco Fire Chief Robert Demmons was also deeply saddened upon learning of Ms. Dunlap's death. Demmons was one of the African American firefighters who fought the department with Dunlap's help in the early 1980s.

"One New Year's Day I was relaxing, watching the festivities — the bowl games and the parade — on TV when I got a call from Mary. She was working on our case and wanted some documents I had," Demmons recalled in an interview Tuesday. He drove them over to her house even though Ms. Dunlap said it could wait. "Here I was relaxing and she was

Last year, many local athletes suggested nominating the Bay Area athletes who were going to the Gay Games with Team San Francisco for "group" grand marshal at the 2002 Pride Parade. That didn't happen, however, and now an effort is under way to do it this year.

"Since our local folks have returned victorious from the Games, we could always nominate Team San Francisco (and all the participating athletes) as group grand marshal for 2003's parade," suggests Hayduk.

Teams can also consider nominating their own groups. Amid all the feathers, leathers, and corporate takeovers, it's important for folks to see GLBT athletes.

Deadline for nominations is Friday, January 31. Visit www.sfpdridge.org for more info. ▼

Deadline for getting your sporty promo to me is a week before publication. Okay, it's really Sunday, when I finish my homework, just like I have since junior high school. E-mail Jimproven@yahoo.com.

City and County of San Francisco
Department of Human Services
Request for Proposals #234

Dear Potential Applicant: The City and County of San Francisco Department of Human Services (SFHHS) announces its intent to seek proposals from agencies and organizations interested in contracting to provide transitional independent living skills services and/or programs to foster youth, ages 15 and/or to 21 years of age, as part of its continuum of L.S. services. The contract period will run from 7/1/03 to 6/30/04 for an amount to be determined. An RFP packet may be picked up at SFHHS, Office of Contract Management, 1650 Mission Street, Suite 300, Friday, January 17, 2003. Office hours are from 8:30 AM to 5 PM. The RFP packet and subsequent updates may be downloaded from the City's website on or after January 17, 2003. Go to [HTTP://SUNSET.SFCA.US/PEIDS.NSF](http://SUNSET.SFCA.US/PEIDS.NSF) and click on the "Consultants and Professional Services" link. The Respondents' Conference will be held on Thursday, January 23, 2003 at 9:00 AM at 1650 Mission St., Suite 300, SF, CA. For further information, call Kimberly Ferguson, Senior Contract Manager, at (415) 557-5585. Due date for responses is Tuesday, February 18, 2003 at 5:00 PM.

01/23/03
CNS-488711#
BAY AREA REPORTER

STATEMENT FILE 0263719-00

The following person(s) are doing business as: Mass Communication. 650 5th Street, Suite 513, San Francisco, CA. 94107. This business is conducted by an individual signed Michael A. Stees. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 01, 2003. The statement was filed with the City and County of San Francisco, CA. on 01/15/2003.
JAN. 23, 30, FEB. 6, 13, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC-03-540010

In the Matter of the Application of William Stuart Flucas. For change of Name. The application of William Stuart Flucas for change of name, having been filed in Court, and it appearing from said application that William Stuart Flucas has filed an application proposing that his/her name be changed to Stuart Brown Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 11 day of March at 9:00am, of said day to show cause why the application for change of name should not be granted.
JANUARY 9, 16, 23, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC-03-540007

In the Matter of the Application of Elizabeth Carryl Bonem. For change of Name. The application of Elizabeth Carryl Bonem for change of name, having been filed in Court, and it appearing from said application that Elizabeth Carryl Bonem has filed an application proposing that his/her name be changed to Lathem Avery Bonem. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 10th day of March at 9:00am, of said day to show cause why the application for change of name should not be granted.
JAN. 16, 23, 30, FEB. 6, 2003

BAY AREA REPORTER CLASSIFIEDS

LEGAL NOTICES

STATEMENT FILE 0263218-00

The following person(s) are doing business as: BlueLine Group, The BlueLine Group. 66 Marston Avenue, San Francisco, Ca. 94112. This business is conducted by an individual signed Volker Keith Meinhold. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 12/26/2002.

JAN. 2, 9, 16, 23, 2003

STATEMENT FILE 0263147-00

The following person(s) are doing business as: BigMuscleMedia, BigMuscle, BigMuscleBear. 156 Shawnee Avenue, San Francisco, Ca. 94112. This business is conducted by an individual signed Andrew J. Wysocki. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 12/20/2002. The statement was filed with the City and County of San Francisco, Ca. on 12/20/2002.

JAN. 2, 9, 16, 23, 2003

STATEMENT FILE 0263178-00

The following person(s) are doing business as: Bearsoft, Normalgay.com, Averagegay.com. 156 Shawnee Avenue, San Francisco, Ca. 94112. This business is conducted by an individual signed William J. Sanderson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 12/23/2002.

JAN. 2, 9, 16, 23, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.CNC-02-540542

In the Matter of the Application of Rhonda J. Eckley For change of Name. The application of Rhonda J. Eckley for change of name, having been filed in Court, and it appearing from said application that Rhonda J. Eckley has filed an application proposing that his/her name be changed to Lovetta Martinez. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of February at 9:00am, of said day to show cause why the application for change of name should not be granted.

JAN. 2, 9, 16, 23, 2003

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.CNC-02-540547

In the Matter of the Application of Monica Betty Kuan For change of Name. The application of Monica Betty Kuan for change of name, having been filed in Court, and it appearing from said application that Monica Betty Kuan has filed an application proposing that his/her name be changed to Monique Betty Kwan. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 18th day of February at 9:00am, of said day to show cause why the application for change of name should not be granted.

JAN. 2, 9, 16, 23, 2003

STATEMENT FILE 0263278-00

The following person(s) are doing business as: Tangent Records. 743 Wisconsin Street #Y, San Francisco, Ca. 94107. This business is conducted by a corporation signed Anna K. Karney, president and CEO. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 10/6/2000. The statement was filed with the City and County of San Francisco, Ca. on 12/30/2002.

JAN. 2, 9, 16, 23, 2003

STATEMENT FILE 0263126-00

The following person(s) are doing business as: ECGIFT.COM. 1534 46th Avenue, San Francisco, Ca. 94122. This business is conducted by an individual signed Wai-Lok Hung. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 12/20/02. The statement was filed with the City and County of San Francisco, Ca. on 12/20/2002.

JAN. 2, 9, 16, 23, 2003

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: 244007

The following person (persons) have abandoned the use of the fictitious business name known as: Tangent Records. Located at: 743 Wisconsin Street #Y, San Francisco, Ca. 94107. This business was conducted by an individual signed Anna K. Karney. The fictitious name referred to above was filed in the County of San Francisco on: October 6, 2000.

JANUARY 9, 16, 23, 30, 2003

STATEMENT FILE 0262968-00

The following person(s) are doing business as: Power Up Cafe. 1001 Brannan Street, San Francisco, Ca. 94103. This business is conducted by a limited liability company signed Jeffrey P. Cooper-Smith. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 12/12/02.

JAN. 9, 16, 23, 30, 2003

STATEMENT FILE 0263454-00

The following person(s) are doing business as: RYSN Limousine Service. 555 Jones Street, San Francisco, Ca. 94102. This business is conducted by a general partnership signed Trevor Scott Yee and Rolando Galamay Dela Cruz. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 7, 2003. The statement was filed with the City and County of San Francisco, Ca. on 01/07/03.

JAN. 16, 23, 30, FEB. 6, 2003

STATEMENT FILE 0263346-00

The following person(s) are doing business as: Chutney. 511 Jones Street, San Francisco, Ca. 94102. This business is conducted by an individual signed Mohammad A. Bajwa. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 2, 2003. The statement was filed with the City and County of San Francisco, Ca. on 01/02/03.

JAN. 16, 23, 30, FEB. 6, 2003

STATEMENT FILE 0263358-00

The following person(s) are doing business as: Naan 'N' Curry. 642 Irving Street, San Francisco, Ca. 94122. This business is conducted by an individual signed Gohar Rashid. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 2, 2003. The statement was filed with the City and County of San Francisco, Ca. on 01/02/03.

JAN. 16, 23, 30, FEB. 6, 2003

STATEMENT FILE 0263483-00

The following person(s) are doing business as: S.F. Track And Field Association. 584 Castro Street #374 San Francisco, Ca. 94114. This business is conducted by an unincorporated association other than a partnership signed Allen Eggman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on January 7, 2003. The statement was filed with the City and County of San Francisco, Ca. on 01/07/03.

JAN. 16, 23, 30, FEB. 6, 2003

STATEMENT FILE 0263215-00

The following person(s) are doing business as: Cocoa Chocolates. 255 Grant Avenue, San Francisco, Ca. 94108. This business is conducted by an individual signed Will H. Deeg. The registrant(s) commenced to transact business under the above listed fictitious business name or names on December 26, 2002. The statement was filed with the City and County of San Francisco, Ca. on 12/26/02.

JAN. 16, 23, 30, FEB. 6, 2003

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO:0261220-00

The following person (persons) have abandoned the use of the fictitious business name known as: Chutney. Located at: 511 Jones Street, San Francisco, Ca. 94102. This business was conducted by a general partnership signed Mohammad A. Bajwa and Arif Zahir. The fictitious name referred to above was filed in the County of San Francisco on: September 27, 2002.

JAN. 16, 23, 30, FEB. 6, 2003

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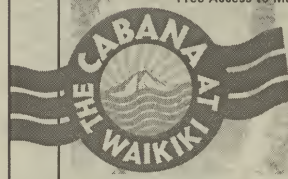
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Temporary Projects is a series of artist initiated projects, for which artists have the opportunity to select the site, media, and scale of a project. Projects may occur along Market Street from the Embarcadero to Castro Street. Artists may apply for projects with estimated budgets between \$5,000 and \$25,000. Art on Market Street Temporary Projects 2003 is restricted to artists residing in the Bay Area (which includes the counties of Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, Sonoma). The program is intended for professional artists working in a variety of media, including performance, dance, music, theatre, media arts, visual arts, literature, and multidisciplinary work. Artists who have completed artworks for the Kiosk Poster Series since December 1997, are not eligible.

The deadline for submittal is 5:00 p.m., Monday, March 3, 2003.

For a prospectus for the Art on Market Street Temporary Projects 2003, please visit our web site at <http://sfac.sfgov.org/pubart/AOMSTP03RFP.htm>, or send a self addressed stamped envelope with 55 cents postage to:

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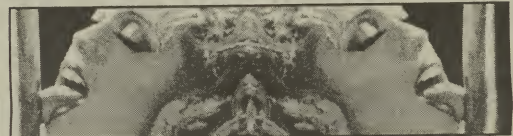
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PATIENT INFORMATION

SUSTIVA® (sus-TEE-vah)

[efavirenz (eh-FAH-vih-rehnz)]
capsules and tablets

ALERT: Find out about medicines that should NOT be taken with SUSTIVA.

Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH SUSTIVA." Read this information before you start taking SUSTIVA. Read it again each time you refill your prescription, in case there is any new information. This leaflet provides a summary about SUSTIVA and does not include everything there is to know about your medicine. This information is not meant to take the place of talking with your doctor.

What is SUSTIVA?

SUSTIVA is a medicine used in combination with other medicines to help treat infection with Human Immunodeficiency Virus (HIV), the virus that causes AIDS (acquired immune deficiency syndrome). SUSTIVA is a type of anti-HIV drug called a "non-nucleoside reverse transcriptase inhibitor" (NNRTI).

SUSTIVA works by lowering the amount of HIV in the blood (viral load). SUSTIVA must be taken with other anti-HIV medicines. When taken with other anti-HIV medicines, SUSTIVA has been shown to reduce viral load and increase the number of CD4 cells, a type of immune cell in blood. SUSTIVA may not have these effects in every patient.

SUSTIVA does not cure HIV or AIDS. People taking SUSTIVA may still develop other infections and complications. Therefore, it is very important that you stay under the care of your doctor.

SUSTIVA has not been shown to reduce the risk of passing HIV to others. Therefore, continue to practice safe sex, and do not use or share dirty needles.

What are the possible side effects of SUSTIVA?

Serious psychiatric problems. A small number of patients experience severe depression, strange thoughts, or angry behavior while taking SUSTIVA. Some patients have thoughts of suicide and a few have actually committed suicide. These problems tend to occur more often in patients who have had mental illness. Contact your doctor right away if you think you are having these psychiatric symptoms, so your doctor can decide if you should continue to take SUSTIVA.

Common side effects. Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams during treatment with SUSTIVA. These side effects may be reduced if you take SUSTIVA at bedtime on an empty stomach. They also tend to go away after you have taken the medicine for a few weeks. If you have these common side effects, such as dizziness, it does not mean that you will also have serious psychiatric problems, such as severe depression, strange thoughts, or angry behavior. Tell your doctor right away if any of these side effects continue or if they bother you. It is possible that these symptoms may be more severe if SUSTIVA is used with alcohol or mood altering (street) drugs.

If you are dizzy, have trouble concentrating, or are drowsy, avoid activities that may be dangerous, such as driving or operating machinery.

Rash is common. Rashes usually go away without any change in treatment. In a small number of patients, rash may be serious. If you develop a rash, call your doctor right away. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA.

Changes in body fat. Changes in body fat develop in some patients taking anti-HIV medicine. These changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), in the breasts, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these fat changes are not known.

Tell your doctor or healthcare provider if you notice any side effects while taking SUSTIVA. Contact your doctor before stopping SUSTIVA because of side effects or for any other reason.

This is not a complete list of side effects possible with SUSTIVA. Ask your doctor or pharmacist for a more complete list of side effects of SUSTIVA and all the medicines you will take.

R ONLY

How should I take SUSTIVA (efavirenz)?

General Information

- You should take SUSTIVA on an empty stomach, preferably at bedtime.
- Swallow SUSTIVA with water.
- Taking SUSTIVA with food increases the amount of medicine in your body, which may increase the frequency of side effects.
- Taking SUSTIVA at bedtime may make some side effects less bothersome.
- SUSTIVA must be taken in combination with other anti-HIV medicines. If you take only SUSTIVA, the medicine may stop working.
- Do not miss a dose of SUSTIVA. If you forget to take SUSTIVA, take the missed dose right away, unless it is almost time for your next dose. Do not double the next dose. Carry on with your regular dosing schedule. If you need help in planning the best times to take your medicine, ask your doctor or pharmacist.
- Take the exact amount of SUSTIVA your doctor prescribes. Never change the dose on your own. Do not stop this medicine unless your doctor tells you to stop.
- If you believe you took more than the prescribed amount of SUSTIVA, contact your local Poison Control Center or emergency room right away.
- Tell your doctor if you start any new medicine or change how you take old ones. Your doses may need adjustment.
- When your SUSTIVA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to SUSTIVA and become harder to treat.
- Your doctor may want to do blood tests to check for certain side effects while you take SUSTIVA.

Capsules

- The dose of SUSTIVA capsules for adults is 600 mg (three 200 mg capsules, taken together) once a day by mouth. The dose of SUSTIVA for children may be lower (see Can children take SUSTIVA?).

Tablets

- The dose of SUSTIVA tablets for adults is 600 mg (one tablet) once a day by mouth.

Can children take SUSTIVA?

Yes, children who are able to swallow capsules can take SUSTIVA. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA. The dose of SUSTIVA for children may be lower than the dose for adults. Capsules containing lower doses of SUSTIVA are available. Your child's doctor will determine the right dose based on your child's weight.

Who should not take SUSTIVA?

Do not take SUSTIVA if you are allergic to the active ingredient, efavirenz, or to any of the inactive ingredients. Your doctor and pharmacist have a list of the inactive ingredients.

What should I avoid while taking SUSTIVA?

- **Women taking SUSTIVA should not become pregnant.** Serious birth defects have been seen in animals treated with SUSTIVA. It is not known whether this could happen in humans. Tell your doctor right away if you are pregnant. Also talk with your doctor if you want to become pregnant.
- Women should not rely only on hormone-based birth control, such as pills, injections, or implants, because SUSTIVA may make these contraceptives ineffective. Women must use a reliable form of barrier contraception, such as a condom or diaphragm, even if they also use other methods.
- **Do not breast-feed if you are taking SUSTIVA.** The Centers for Disease Control and Prevention recommend that mothers with HIV not breast-feed because they can pass the HIV through their milk to the baby. Also, SUSTIVA may pass through breast milk and cause serious harm to the baby. Talk with your doctor if you are breast-feeding. You may need to stop breast-feeding or use a different medicine.
- Taking SUSTIVA with alcohol or other medicines causing similar side effects as SUSTIVA, such as drowsiness, may increase those side effects.
- Do not take any other medicines without checking with your doctor. These medicines include prescription and non-prescription medicines and herbal products, especially St. John's wort.

Before using SUSTIVA, tell your doctor if you

- have problems with your liver, or have hepatitis. Your doctor may want to do tests to check your liver while you take SUSTIVA.
- have ever had mental illness or are using drugs or alcohol.

What important information should I know about taking other medicines with SUSTIVA (efavirenz)?

SUSTIVA may change the effect of other medicines, including ones for HIV, and cause serious side effects. Your doctor may change your other medicines or change their doses. Other medicines, including herbal products, may affect SUSTIVA. For this reason, it is very important to:

- Let all your doctors and pharmacists know that you take SUSTIVA.
- Tell your doctors and pharmacists about all medicines you take. This includes those you buy over-the-counter and herbal or natural remedies.

Bring all your prescription and non-prescription medicines as well as any herbal remedies that you are taking when you see a doctor, or make a list of their names, how much you take, and how often you take them. This will give your doctor a complete picture of the medicines you use. Then he or she can decide the best approach for your situation.

Taking SUSTIVA with St. John's wort (*hypericum perforatum*), an herbal product sold as a dietary supplement, or products containing St. John's wort is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease SUSTIVA levels and lead to increased viral load and possible resistance to SUSTIVA or cross-resistance to other anti-HIV drugs.

MEDICINES YOU SHOULD NOT TAKE WITH SUSTIVA

The following medicines may cause serious and life-threatening side effects when taken with SUSTIVA. You should not take any of these medicines while taking SUSTIVA **:

- Hismanal® (astemizole)
- Propulsid® (cisapride)
- Versed® (midazolam)
- Halcion® (triazolam)
- Ergot medications (for example, Wigraine® and Cafergot®)

The following medicines may need to be replaced with another medicine when taken with SUSTIVA **:

- Fortovase®, Invirase® (saquinavir)
- Biactin® (clarithromycin)

The following medicines may need to have their dose changed when taken with SUSTIVA **:

- Crixivan® (indinavir)
- Mycobutin® (rifabutin)
- Methadone

These are not all the medicines that may cause problems if you take SUSTIVA. Be sure to tell your doctor about all medicines that you take.

General advice about SUSTIVA:

Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use SUSTIVA for a condition for which it was not prescribed. Do not give SUSTIVA to other people, even if they have the same symptoms you have. It may harm them.

Keep SUSTIVA at room temperature (77°F) in the bottle given to you by your pharmacist. The temperature can range from 59° to 86°F.

Keep SUSTIVA out of the reach of children.

This leaflet summarizes the most important information about SUSTIVA. If you would like more information, talk with your doctor. You can ask your pharmacist or doctor for the full prescribing information about SUSTIVA, or you can visit the SUSTIVA website at <http://www.sustiva.com> or call 1-800-426-7644.

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Safety Information

Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams. These feelings tend to go away after taking the medication for a few weeks. Mild to moderate rash is another common side effect. A small number of patients have reported severe depression, strange thoughts, or angry behavior. There have been a few reports of suicide but SUSTIVA has not been established as the cause. SUSTIVA should not be taken with Hismanal[®] (astemizole), Propulsid[®] (cisapride), Versed[®] (midazolam), Halcion[®] (triazolam) or ergot derivatives. Tell your doctor about any medications or herbal products (particularly St. John's wort) that you are taking. Women should not become pregnant or breast-feed while taking SUSTIVA.

Please see important information about SUSTIVA on next page.

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The mystery of Charles Ludlam
'Ridiculous! The Theatrical Life and
Times of Charles Ludlam' and his vision.
page 35

Maria Callas unleashed
Pirated La Scala tapes are
now released commercially.
page 29



Winslow on water
At the fishing hole with
W. Homer, at the Legion.
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ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 33 • No. 4 • 23 January 2003

The photo-montage art of John O'Reilly

San Franciscans who go to art galleries might well be familiar with the remarkable photo-montages of John O'Reilly. He has shown in the area since 1995, and the Hosfelt Gallery represents him here. Art-lovers in the Boston area, where O'Reilly lives, are well acquainted with his work, but much of the art public is just getting to know his unique but historically rooted achievement. And it's just about time, too. O'Reilly was born in 1930, and like so many artists we later acknowledge as masters — for instance, his own most significant influence, Joseph Cornell — he toiled in obscurity for many years. But it is also true that he made an important breakthrough in his work only around 1970, when he was 40 years old.

That the breakthrough was intimately connected with his acceptance of his homosexuality and his willingness to give an image to his desire should be of particular interest to *BAR* readers. What O'Reilly's career demonstrates is that you don't have to be the first out of the closet or even the loudest declaimer of one's identity. All you need is the courage to be yourself. I would wager that long after Robert Mapplethorpe has receded in memory as a high-style if naughty decorator, O'Reilly's work will be looked at by people curious to figure out what it was like to be gay at a time when it became possible to be gay in the world and not immediately stoned to death.

O'Reilly's photo-montages have now been
page 30 ►

Beauty born. from repression

by David Bonetti



"Self with Mark Morrisroe" (1996) by John O'Reilly, from *Assemblies of Magic* (Twin Palms Publishers)

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Photo: Kent Taylor

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Last exit to Bohemia

Escape reality through art, film, and sex

by Roberto Friedman

These days, as our unelected President hurtles us headlong into a war that most of the world opposes, while he offers more kickbacks to the wealthy as the American economy tanks, most thinking people are looking for a way out. As a public service, Out There offers eight possible exit ramps from the Bush un-freeway:

Exit 1: Take to the streets

Thousands did just that in SF last weekend, and in DC, and world capitals everywhere. Our favorite protest placards read, "Go Solar, Not Ballistic!" and "Pound pups for peace" (on some charming if drooly Labradors.) There were also some choice words on signs for SUV drivers, volunteering them for the front lines in Baghdad. But if there is a war, our fervent hope is that they draft 2000 vanity candidate **Ralph** ("no difference between Democrats and Republicans") **Nader** first.

Exit 2: Take to the seats

Probably the best adaptation of a Beat novel that's yet made it to film (don't get us started on **Cronenberg's Naked Lunch**), *Last Exit to Brooklyn* plays the Roxie Cinema from Wed., Jan. 29 to Sat., Feb. 1. Director **Uli Edel's** underrated 1989 movie based on **Hubert Selby, Jr.'s** great novel gets the marginalized milieu down right, and the cast includes younger versions of some actors (**Jennifer Jason Leigh**, **Stephen Baldwin** and **Ricki Lake**) who are still working.

Exit 3: Mandala meditation

Last week at the California Academy of Sciences in Golden Gate Park, a merry band of **Tibetan Monks** from the Tashi Lhunpo Monastery in India spent four days painstakingly laying grain upon colored grain of sand to paint a great mandala of the **Bud-**



Officers and hookers are a part of the world of Last Exit to Brooklyn.

dha of Long Life. Only problem was that they applied the paint, er, sand, with cylindrical cones, which made Out There feel as if we'd wandered into a pastry course at the Culinary Academy! Mandalas are spiritual tools meant to have healing properties for the world, and, once completed, they're ritually destroyed. Like sands through the hourglass, these are the days of our lives.

**Out There**

author/composer **Paul Bowles** made his escape from America to Tangier, and in the new book *Colonial Affairs* (by author **Greg Mullins**, from U. of Wisconsin Press), we learn that he also knew enough to give his Moroccan sex partners the perfect post-coital gift: cold, hard cash. Bowles is quoted as saying, "All relationships I ever had, from the beginning, had to do with paying." Asked about his sex life in an interview, he responded, "I think what people really want to know is: With whom have you been to bed? To answer that, it would have been necessary to have known their names."



Tibetan monks hard at work and meditation on a great mandala.

Exit 4: Sex (duh!) Always proactive, *Hedwig and the Angry Inch* writer, director, and star **John Cameron Mitchell** and associates have announced open auditions for the leads of their new movie, a sex film. They want the film steamy as all hell, but classy, too.

"Why can't there be a movie that tells a strong story, is full of humor and pathos, is packed with powerful performances, and features a lot of explicit sex — hard-ons, cum and all?" asks their site, which goes on to invoke **Alfonso Cuarón's Y Tu Mama Tambien**, **Frank Ripploh's Taxi Zum Klo**, and, oddly, **Woody Allen's Stardust Memories** as models of what they hope to achieve.

The producers are looking for "performers who will (a) captivate us with their unique charisma, (b) be able to act in the improvisation style we're seeking, (c) be willing and able to have sex on camera, and (d) have a sexual rapport with another suitable actor." One last criterion we suspect will come into play: their future stars will probably have more than one angry inch. Go to TheSexFilm-Project.com for the details.

Exit 5: Expatriate The late gay

Exit 6: Get a job Last week, Yerba Buena Center for the Arts Executive Director **John Killacky** announced he was leaving that position, where he has served so spectacularly, to become Program Officer for Arts and Culture at the San Francisco Foundation. We wish him all the best in his new capacity, but wonder: now that he's an Officer, do we have to salute him?

Killacky is also a rabid **Cher fan(atic)** and accomplished filmmaker, and we just can't resist reproducing this fine-looking class

page 39 ►



John Killacky in younger days.

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Directed by Ed Decker
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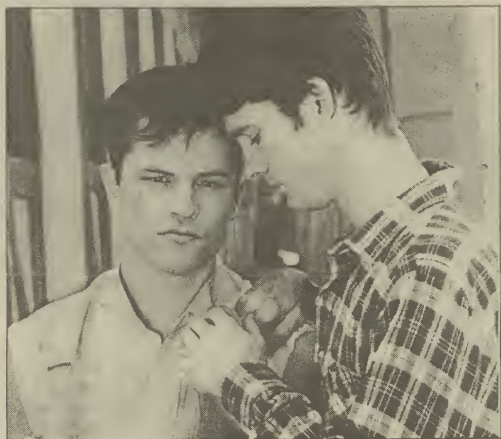
by Richard Dodds

Don't be alarmed if you find yourself in one of the small huddles at intermission for *Thief River* trying to sort out the characters. That's the way playwright Lee Blessing designed it, and all becomes clear in the second act.

Blessing's recent off-Broadway play, now at the New Conservatory Theatre Center in an inviting production, chronicles the lives of two gay men from their teen years to old age. But Blessing challenges the audience to stay alert as scenes from the play's three time periods (1948, 1973, and 2001) are shuffled, and it isn't until the very end that the final piece of the puzzle is finally revealed.

This is the story of Gil and Ray, two kids from a Midwestern farm town who take different journeys when their tentative love affair comes to light. Ray stays behind in Thief River, gets married, and has a family. Gil goes off to the big city, comes out, and goes through a series of lovers. But they stay connected through an exchange of passionately honest letters.

Blessing, best known for *A Walk in the Woods*, is a writer with a warm heart, and while straight himself, has managed to create a gay love story that resonates with honesty. So, too, does the evolving homophobia that confronts the



Levi Damione and W. Jay Moore are among the Gils and Rays in *River*.

characters at key moments in their lives.

Three sets of actors play Gil and Ray at their various ages, and each actor has another important character to play. That provides a challenge for audiences, not to mention the actors, and you may find yourself using articles of clothing as a way of remembering who is who.

There is consistently good work from all the players: Levi Damione, Andrew Nance, and Bruce Moody as the three Gils;

and W. Jay Moore, Leon Acord, and Thomas Lynch as the three Rays. Director Ed Decker has guided his actors well, and has fluidly staged the time-shifting play.

In terms of gay demographics, *Thief River* is a play with something for everyone: young, medium, and old. It's also a play that finds a gentle message in the violence that propels it. NCTC gets high marks for putting this change-of-pace play on its Pride Season, and for rendering it with such sensitivity. ▼

Boarder lines

T. Williams' 'Fugitive Kind' in Marin

by Richard Dodds

Even at age 26, and still in college, Tennessee Williams knew he didn't want to be a "Herman." This barely seen character in *Fugitive Kind* represents a bland, unchallenged middle-class mentality that is the unworthy recipient of the world's favors. Those who don't conform, Williams is saying, are forced to become fugitives of one kind or another.

Although *The Fugitive Kind* became the name of the 1960 film adaptation of Williams' *Orpheus Descending*, the title first belonged to this 1937 play that had two amateur performances in St. Louis before being forgotten for 60 years. Marin Theatre Company is offering the professional world premiere of this frustrating, fascinating work that broadly hints at the greater plays to come.

Three years ago, MTC premiered another "lost" Williams play, *Spring Storm*, which had many of the familiar Williams qualities that would soon erupt in *The Glass Menagerie*. *Fugitive Kind*, a Depression-era saga of the dispossessed, is more in keeping with Williams' prison drama *Not About Nightingales*, still another recently rediscovered play that is also rooted in oppression politics and social realism.

MTC director Lee Sankowich did a find job with *Spring Storm*, and he provides *Fugitive Kind* with another handsome introduction. Set in the lobby of a flophouse from Christmas Eve to New Year's Day, the play begins with a leisurely introduction of its large



Drifters and winos in a flophouse lobby, in early Tennessee Williams.

cast of characters. But amid the drifters and winos shelling out 15 cents for a bed, a forbidden romance begins its boil.

Glory Gwendlebaum, obedient daughter of the miserly flophouse owner, works as the desk clerk until, each night, her safe and dull boyfriend Herman beckons with a tap on the window. She is a sympathetic figure, kind to the transients in her charge, but she resists, at first, the attraction she feels for a mysterious boarder with unexpectedly upscale airs about him. Terry Meighan is a fugitive, literally and figuratively, and she melts under his dangerous charms.

Terry provides some of the play's social commentary, but most of it falls to Leo, Glory's brother and a radical college student, who could be Tom Joad in another life. His overheated diatribe against a God who has failed is one of the youthful excesses that Williams displays, along with a wordiness and repetition that especially affects the second act.

The principal characters and their motivations can be murky, but the strong cast in Marin helps with these rough spots. Emily Ackerman and Scott Coopwood are captivating in their slow dance of sexual passion. Ed Sarafian plays Glory's Yiddish-accented father as a familiar type, but with polish. Richard Gallagher ably combines vulnerability and passion as the student radical, and, indeed, everyone in the sprawling cast finds the right notes for all the characters.

With such a large cast, the play is economically prohibitive for most professional theaters. But Marin Theatre Company has found a way, and the results have amply rewarded the effort. ▼

Fugitive Kind will run at Marin Theatre Company through Feb. 9. Tickets are \$25-\$43. Call 388-5208. In March, the production will move to Walnut Creek for a run at the Leshner Center.

Broadway, A to Z!

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Russian ruminations

MTT returns to the Davies Hall podium

by Philip Campbell

Michael Tilson Thomas is back from his annual holiday hiatus and, even without the Christmas trees, the lights at Davies Hall are shining brighter. Two stunning concerto performances and a profound probing of Shostakovich's last symphony have reminded us just how much electricity the maestro can generate.

MTT's championing of Concertmaster Alexander Barantschik has also been well and truly justified. The orchestra's leading violinist has shown exceptional promise since his hiring here in 2001, but a solo turn with Alfred Schnittke's Violin Concerto No. 4 two weeks ago has proved that he, too, is an artist of the first order.

As leader of the London Symphony Orchestra, Barantschik's skill must have been apparent to Tilson Thomas. He has toured the world performing the great con-

certos of Brahms, Sibelius, Prokofiev, Tchaikovsky and Walton. Since his tenure began in Northern California, the Fine Arts Museums of San Francisco arranged for his exclusive use, for three seasons, of the 1742 Guarnerius violin. Bequeathed by Jascha Heifetz, this is the instrument on which Ferdinand David introduced the Mendelssohn Violin Concerto.

Heifetz specified that only musicians worthy of its legacy should play it, and Barantschik is demonstrating his merit with increasing strength. The Schnittke Concerto No. 4 was a bold choice for the venerable violin and the performer.

The composer's anguished life colors all of his remarkable scores, but the works for violin are, arguably, his most personal statements. Politically reviled in his homeland of the former Soviet Union and racked by physical adversity in his later years, Schnittke's music is often something akin to

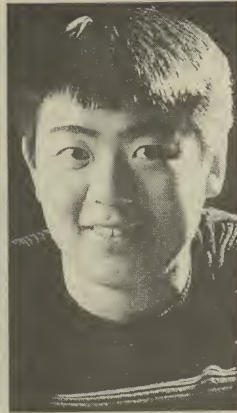
raw nerve-ends. That he also maintained a keen intellectual wit and biting sense of humor is testimony to his indomitable spirit.

Characterized as a "polystylist," the prolific writer forged an unmistakable voice that could be painfully dissonant one moment, and lyrical or acerbically amusing the next. The Fourth Concerto shows all of his skill with remarkable power. Barantschik made a meal of it, with able support from MTT and his orchestral colleagues.

At the end of the second movement and the concluding fourth movement, Schnittke requires the soloist to supply a "Cadenza visuale." In other words, he is to embellish the score without actually making a sound. Barantschik silently sawed away at the Guarnerius as he strode from stage left to right with a glowering intensity. It was a curiously moving *coup de theatre*, demonstrating the composer's stated "brief attempts to escape — the sense of failure as we sink back into sound."



Barantschik: a bold choice.



Lang Lang: arrived with a splash.

Piano pleasures

Last week brought another formidable soloist to center stage, but this time the featured instrument was a mighty Steinway piano. Lang Lang, the 20-year-old Chinese pianist, made his SFS debut in 2000 with a splash, and he shows no signs of slowing down.

Unlike many young bravura performers, Lang Lang is more than a brilliant technician — he

also displays uncommon maturity in his interpretation. His choice of Rachmaninoff's Piano Concerto No. 2 had me worried at first. It is such an obvious crowd-pleaser, almost guaranteed to earn a standing ovation.

The ovation happened, of course, but the soloist appeared hell-bent on proving that he was taking the work seriously. Ironically, it was his refusal to wallow in the plush late Romanticism of the piece that robbed it of much pleasure for me. The tempos throughout were slow to the point of almost standing still, and there was a certain griminess in Lang Lang's heavy tread.

Every note was articulated with steely control, and there was an unpleasant clangorous sound in the opening pages, but the young artist's approach grew on me — despite a real misjudgment of the interplay between soloists in the second movement. The great melody of the final movement still proved irresistible, and the final Allegretto raised the requisite goosebumps, with thanks to MTT's support. It was a fresh look at an old warhorse, and the soloist is to be commended for his determination.

The concert began with a typically charming Tilson Thomas performance of Stravinsky's brief *Scherzo à la russe*, but the real main event came after intermission, with the long and intriguing Symphony No. 15 in A major by Shostakovich.

Like Schnittke, Shostakovich had a tough time of it in his native Russia, and his vast repertoire reflects every aspect of a very complicated mind. His music runs the gamut of emotion, but his genius is never in doubt. The Fifteenth, like the Fourth Symphony, is endlessly fascinating.

The references in the symphony, from Rossini to Wagner, can be perplexing. It takes a conductor like MTT to unravel the mystery without losing the sense of mystery. The long passages of almost static contemplation, the sudden bursts of energy, and the ferocious wit and humanity were not shortchanged in this dramatic reading. There was a tension and comprehension throughout that only an accomplished interpreter could supply.

It is a great relief that MTT has finally decided to really get into the problematic works of another great composer, one he has resisted until late in his own career. It must be a hugely satisfying challenge to a musician who has shown such insight with other iconoclasts, like Mahler and Ives.

The performance was superbly controlled, and the result was a deeply moving interpretation. It was the kind of experience that lingers in the mind and generates personal introspection. It's nice to have MTT home again. ▼

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MUSIC

Maria Callas finally released from pirates

Live in Visconti/Bernstein 'Sonnambula'

by Stephanie von Buchau

The Greek-American diva Maria Callas has been dead for over a quarter of a century, yet interest in her performances — commercially recorded and from live pirated tapes — has never waned. Callas, of course, always had a gay constituency. Larger than life on stage and totally demented off it, she was a classic sacred monster like Judy Garland and Tallulah Bankhead.

Ironically, though Callas personally espoused the typical homophobic generalities of the 1950s, her greatest triumphs at La Scala, the home of opera in Milano, were in the company of Luchino Visconti, at the time Italy's most "out" gay celebrity and an honored stage and film director. Together they created such watershed productions as *La Vestale*, *La Traviata* and *La Sonnambula*, which Visconti set like pages from an album of romantic ballerinas for his newly slim diva.

Callas may have fallen in love with the director (he thought so), for she pouted when Visconti and Leonard Bernstein, who conducted *Sonnambula*, regularly disappeared in search of manly "entertainments" to which the soprano was not welcome. Yet Callas was an artist, and her first concern was not her personal life — indeed, it only got out of hand when her voice began to fail — but creating operatic characters with an insight as close to genius as any singer of the last century.

In her commercial studio recordings, as wonderful as many of them are, one hears only part of the Callas message, which is why the release by EMI Classics of a number of live Callas perfor-



Callas embraced by Bernstein, *Sonnambula* first night, La Scala, 1955.

ances and then relaxes for Amina's solos. Callas employs a dreamy half-voice for most of the opera. You can hear every note, and the timbre is distinctly Maria, but it isn't until the final rondo, "Ah, non giunge," that she opens up the full battery. And, yes, this includes a few harsh high notes. The staccati that Bernstein wrote for her decorations are a tad much. (They've disappeared by the 1957 EMI commercial recording

The Maria-Lenny-Luchino show, hitherto available only on pirated tape, now released by EMI classics.

mances hitherto available only on pirated tape or disc is an historic service to listeners. The greatest of this bunch, released a few years ago, is still the 1955 Berlin *Lucia di Lammermoor*, conducted by Herbert von Karajan. Of the latest crop, the revelation is Bellini's *La Sonnambula*, recorded on March 5, 1955, the production's opening night at La Scala.

Visconti's period theme was "the waking dream," logical since Amina is a sleepwalker (sommambulist) who gets in trouble by innocently walking into the bedroom of a visiting nobleman. The *Giselle*-like stage pictures were also logical as Perrot's romantic ballet appeared in 1841, a decade after *Sonnambula*, all connections which the theatrically cultivated Visconti understood intimately. There exists no documentation on how Visconti, Bernstein (who was hardly known as an opera conductor in those days, much less a bel canto specialist) and Callas worked out their extraordinary vision, but you can clearly hear the results on this thrilling set.

Bernstein whips up the cho-

which, with tenor Nicola Monti and conductor Antonino Votto, is superseded by this new issue.)

Yet even without visual evidence, we understand how well Visconti's ideas worked. As Amina wakes from yet another sleepwalking dream (where she perilously crosses a high, rickety bridge), Visconti turned up the house lights and had Callas come all the way to the stage apron. The dream is over. As Amina carols through "Ah, non giunge," you can literally hear the audience start to stir and murmur. Before Callas even finishes, they are drowning her in cheers.

So, as a document of a once-in-a-lifetime experience, this *Sonnambula* is indispensable. It is also the only time you will hear Callas partnered by a tenor, the late Cesare Valletti, who in his own way is as great a bel canto stylist as she is. Their duets are melting perfection. I'm not that crazy about the rest of the cast, especially Eugenia Ratti's shrill Lisa, but it hardly matters. This is the Maria-Lenny-Luchino show, and it is spectacular. ▼

by Susan Shores & Peter Washburn

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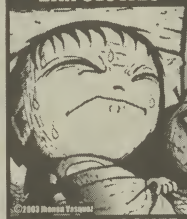
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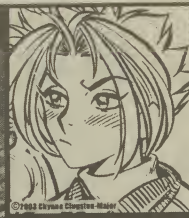
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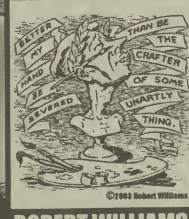
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Fishing with the master

'Casting a Spell: Winslow Homer, Artist and Angler' at Legion of Honor

by Will Shank

Through February 9 at the California Palace of the Legion of Honor, there is a rare chance to enjoy about 50 of the later works of one of the finest masters of watercolor who ever lived, American painter Winslow Homer (1836-1910). The show's only other venue is Fort Worth's Amon Carter Museum, the home base of the exhibition's curator Patricia Junker.

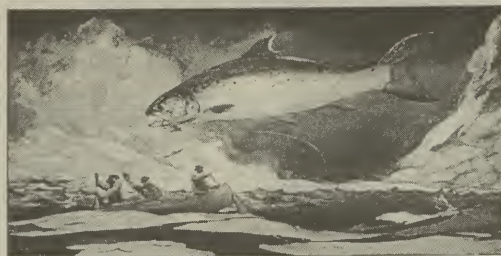
As is often the case with a well-selected group of artworks that focus on a specific period of an artist's oeuvre, a number of these gems usually hang on the walls of private collectors and are rarely seen in museums. That is one of the great pleasures of *Casting a Spell*. (The second subtitle of the exhibition seems superfluous, but I guess it helps to draw in visitors who would not come to a show called simply *Winslow Homer, Artist and Angler*, which is the title of the accompanying catalog.)

Having risen to fame as a humanistic illustrator of the Civil War in the US, Homer was enjoy-

ing the peaceful autumn years of a well-established painter when he created these paintings. The latest work at the Legion dates from 1905, when the artist was 69. As prolific as ever in his later years, he took his watercolor box with him on his frequent fishing excursions, which ranged from locations in Quebec through upstate New York to central Florida.

Academic studies of North American fish species complement the original works by Homer in one gallery. The rough equivalent of Audubon's bird studies, they highlight the cultural importance of fly-fishing in this era, which had seen it grow from a regional activity into a popular national pastime by the 1870s. The catalog provides a more in-depth description of the history of fish painting in 19th-century America, for context.

Homer was a serious sportsman, and as such was elected to



"A Good Pool, Saguenay River," (1895), watercolor by Winslow Homer

membership in exclusive clubs for fishermen like the north Woods Club in the Adirondacks in the 1880s. But regardless of how the viewer may feel about the joys of fly-fishing, the great pleasure provided by *Casting a Spell* is to absorb the beauty that Homer brings to the depiction of what is a fairly mundane and static activity. The artist creates grace

through the rendering of a far-flung fishing line, tracing an arc across the picture plane as a final flourish. See, for example, "A Good Pool, Saguenay River" (1895) (above). Amazingly, that swirl is occasionally created by leaving the fishing line as a light, negative space against the dark landscape behind it.

Homer's gift as a colorist, un-

matched in the history of American watercolor painting, except perhaps by John Singer Sargent, gives us the lush tropical feel of the Homosassa Jungle on Florida's Gulf Coast, and the chill of Canada's autumn, in equal measure.

Homer also had an eye for the rugged male form, and the beefy younger men who were his sylvan guides, or those who portaged his fishing canoe from one location to another, are rendered with loving care. His monochrome landscape studies are revolutionary works, and three such *grisaille* views of Canadian lakes from 1895 are on display in the exhibition. They hint at the near-abstractness which will dominate the paintings of the last years of Winslow Homer's life. ▼

Legion of Honor, Lincoln Park, 34th Ave. at Clement St. Info: (415) 863-3330.

John O'Reilly

◀ Arts cover.

published in a book, *Assemblies of Magic* (Twin Palms Publishers, \$75), that coincides with a recently closed retrospective at Phillips Academy in Andover, MA. It is a beautiful volume, and it does full justice to his work's subtleties. Works from the late '60s, when O'Reilly was just getting familiar with a pair of scissors and a pot of glue, through his crucial transition to using his own black-and-white Polaroids, to the near-abstracts of the present are included, many in double-page spreads that approach the size of the originals. Two essays, one by art historian Francine Koslow Miller, the other a meditation on the artist's influences by the show's curator Klaus Kertess, should answer most reader's ques-

tions about the artist, and perhaps provoke even more.

Church chap

O'Reilly's work gives art historians a lot to work with. It is as rich and savory as a luxurious bouillabaisse in its references to art history, sexuality and Catholicism. Perhaps the key to his work's development was his upbringing under the strict and parochial Catholicism of America's immigrant church. That church might have been repressive, but it certainly fed the imagination of a young boy with sensations — images, smells and sounds. Like that of Mapplethorpe, Robert Gober, Andres Serrano and local saint Jerome Caja, O'Reilly's transgressive imagery couldn't have existed without the institutional Church weighing on his conscience.

In many instances, O'Reilly's photo-montages approach the sacrilegious. Even Mapplethorpe didn't show Jesus Christ getting blown by a young man, as O'Reilly does. But transgression for its own end is not his purpose. His

goal, I would say, is to suggest that human sexuality, human desire, knows no bounds, and that even Jesus Christ, who came to Earth to do his father's work, taking on a body, experienced desire, too. Otherwise, he wouldn't have been fully human, and it's the teaching of the Church that he was. If skeptical, O'Reilly is a deeply Catholic artist, as are Caja, Serrano and Gober. They just take the Church's teachings more seriously than many of those in the Church. The Jesus being felled is from a painting by Giovanni Bellini, as is another of Christ inserting his finger in a young man's anus. (Their partners are derived from other sources.) O'Reilly's love of art history is catholic in the other sense of the word. Titian, Caravaggio, Velazquez, Poussin, Rembrandt, Watteau, Corot, Courbet, Eakins, Picasso are fellow players in O'Reilly's playpen, along with nameless porno stars (are they always "stars?") and so many self-portraits that it must make the artist blush on occasion.

The two Bellini Christs are

from the *War Series*, some 40 works O'Reilly made in 1990 and 1991. Kertess was right to focus on the series in his essay: it is O'Reilly's masterpiece. Indeed, it is one of the most profound works to have emerged from the cataclysm of World War II. To his familiar stew of homosex, religion and art history, O'Reilly adds war photography that depicts the deaths of innocent young men in squalid corners of the Old World and on Pacific islands, sent, as always, to do old men's dirty work. The layering of the imagery is denser, the suggestions more fecund: the leg of a sex star brushes up against a halo'd saint, which together abut the dead body of a young man, a promiscuous polymorphous intermingling of flesh and idea, of life-ever-after and love-and/or-death-in-the-here-and-now. In their common humanity, these boys feel the hunger to connect — to another body, to a godhead, to a transcendent idea. Instead, there is disappointment, disillusion and death. Forever and ever, amen. ▼

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"Dellwood Road" (1992) by John O'Reilly: Old Masters are welcome in the artist's playpen, along with porno stars.

THEATRE

The Gospels according to Gabe

Playwright Norman Allen on 'In the Garden'

by Richard Dodds

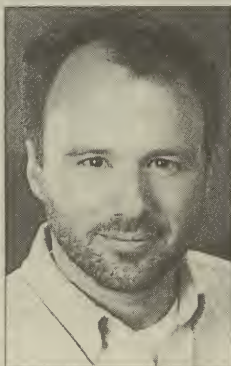
Somehow, playwright Norman Allen's research into the historical Jesus became a play about a contemporary male prostitute who has sex with two husbands and one wife in its 90-minute span.

In *In the Garden*, beginning performances this week at New Conservatory Theatre Center, focuses on the charismatic Gabe, a student of Jesus' lessons who can accommodate a variety of sexual interests without feeling any shame.

"He certainly perceives himself as innocent," Allen said. "In one of the lines in the play, he says, and I'm paraphrasing, what could be more true to Christianity than to prostitute yourself, because you become so humble that you become whatever the person paying you wants you to be."

In the *Garden* had its premiere in 2001 at the Signature Theatre in Arlington, Va., where he and his theater-director partner make their home. After garnering a favorable review in *The Washington Post* ("a smart, adroitly written, and exceedingly dense play"), it won the Charles MacArthur Award for outstanding new play at the 2002 Helen Hayes Awards for DC-area theater. The NCTC production will be its first since its premiere.

"I grew up near San Francisco," Allen said from his home in Virginia, "and I come through town quite a bit to visit family and stuff. I had seen a couple of [New Conservatory's] plays and really like what they were doing. It seemed to be a good match between what their work was and what I've been working on myself."



Allen: a good match for NCTC.

Allen, 42, began his playwrighting career during the four years he lived in Provincetown on Cape Cod. *Larry, Queen of Scots*, about Mary's loyal and gay servant, was his first produced play. *Here to Stay*, his first professionally produced play, was a farcical coming-out story based on his own experiences.

His actual coming-out experience "was never terribly difficult," Allen said. "I was always very grateful to have grown up near San Francisco. I was in high school during the late '70s, and every time you opened the paper, there was something about gay rights and the movement. By the time I got my driver's license, a friend and I would drive into the Castro and walk around and not tell each other that we were gay."

Not all of Allen's plays are gay-flavored. His 1998 play *Waiting in Tobolsk* is about the last days of the Tsar Nicholas' family. And *Fool's Gold* focuses on California's Gold Rush days.

But in *Melville Slept Here*, another Signature premiere, he went gay where you might not expect it. "That play feels very much like *The Ghost and Mrs. Muir*, but in this case, it turns out that the wailing captain who has become a ghost is gay himself. The goal was to have the audience sit back and think they are at a safe little comedy, and then turn the tables on them. I think in everything I write, I try to broaden people's expectations."

Something else that unites his work, as the playwright sees it, is his "affectionate, generous view of the world." But he added, "That might be least evident in *In the Garden*."

"In doing research before writing the play, before I even knew what I was going to be writing about, I read a lot about the Gospels that are not included in the Bible. It's aggravating, because I think what Jesus had to say is absolutely beautiful and could transform the world, but then it was distorted by the bureaucracy that followed him."

"All that sounds so heavy, and the play certainly has serious issue to deal with, but it also has a lot of laughs."

And while the original Signature Theatre production didn't have full nudity, Allen gathers that the New Conservatory production very well might.

"The play certainly calls for it," the playwright said. "It would not be remotely gratuitous. One of the things that I think is interesting about the play, and that I was exploring, is how our sex reflects our spiritual lives."

In *In the Garden*, directed by Christopher Jenkins, runs through March 30. Call 861-8972 for tickets.

Southern comfort

Marin Theatre Company is digging deeper into the Tennessee

Williams vaults. In conjunction with the first professional production of Williams' *Fugitive Kind*, the theater is offering a staged reading from newly discovered Williams works and from his personal letters.

Top-flight area actors Linda Hoy, Joy Carlin, and Marco Barricelli will read from the letters that MTC promises are "wonderfully expressive, serious, funny, gossipy, and moving." Country-blues guitarist Kurt Ziskie and harmonica player Bob Ernst will offer musical accompaniment.

The event takes place on Jan. 27 at the Mill Valley theater, with

an optional supper served in the lobby before the 7:30 p.m. curtain. Call 388-5208 for reservations.

Hot dame

Barry Humphries calls his latest tour as Dame Edna "a victory lap" following a hit Broadway run that his 1998 San Francisco engagement made possible. *A Night with Dame Edna* begins a three-week run at the Curran Theatre on Feb. 28. Tickets at 512-7770. ▼

Richard Dodds can be reached at BARstage@aol.com.



Backstage

Petty criminals

ACT's 'American Buffalo'

by Richard Dodds

Imagine if Ralph Kramden and Ed Norton had been small-time crooks rather than benignly just bumbling neighbors. ACT production of David Mamet's *American Buffalo* sometimes feels like the pilot for *When Sitcom Characters Go Bad*.

Absolutely, Mamet does mean to be funny in his profane American Dream eviscerations that have included *Glengarry Glen Ross* and *Speed-the-Plow*. But I'm not sure he intends to be this funny. It almost seems cruel to be laughing at these knuckleheaded losers.

Director Richard E.T. White has amped the laughter with some physical shtick and sight gags that entertain, but also undercut what menace and message the play does have. We wind up with another gang that couldn't shoot straight, and there's more to the play than that. Still, it's enjoyable to witness three skilled actors throw themselves so totally into the messy world according to Mamet/White.

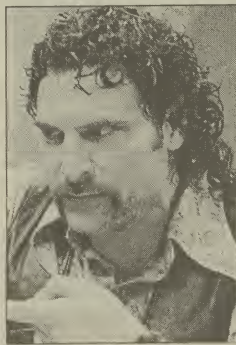
The setting is a Chicago junk store, rendered in rigorous detail

by designer Kent Dorsey, where a scheme is being hatched to steal a supposedly valuable coin collection. These are the kind of criminals for which the word "petty" was devised, but, as screwed up as it is, their triangular relationship is a crude form of family for them.

Donnie, the shopkeeper and "mastermind," fusses over whether the simple-minded Bob, his younger accomplice, has had a nutritious breakfast. Or if Teach, the swaggering veteran bagman, had a chance to take his nap before setting out to do the dirty deed. The plan turns out to be a bust, as Teach had earlier worried. "God forbid something inevitable occurs," he cautions his comrades.

The burly Marco Barricelli, one of ACT's resident actors, is well cast as Teach, a thug in a leather coat that doesn't hide a childish core. Barricelli turns up the petulance in his take on Teach, and with his nerdy reading glasses at the ready, he creates a character of preposterous, but somehow real, contradictions.

Matt DeCaro is excellent as the tough-love mother-hen Donnie,



Marco Barricelli does the dirty deed.

creating a realistic character that still fits into this hapless world. Damon Seawell is convincingly dumb and a bit cuddly as eager-to-please Bob.

American Buffalo is well-regarded as an indictment of the American business ethos, and that force is what is most missing in this production. In an exquisitely succinct and basic line, this is how Teach sums up the fluidity of morality: "Everything is alright for someone." ▼

American Buffalo will run through Feb. 9 at the Geary Theatre. Tickets are \$15-\$61. Call 749-2228.

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Noah Taylor (Hitler) and John Cusack (Rothman) in *Max*, a biopic reinvented as a political fable.

When Max met Adolph

Menno Meyjes revisits Munich, 1919

by David Lamble

When we first meet Max Rothman (John Cusack), he's standing in the shadows cast by the interior of a cavernous old building, an abandoned locomotive factory that he's transformed into an art gallery. Our view of Max is framed by the anarchy of color coming from the Dadaist masters he's hoping to sell. Water runs down from a ceiling too high to be glimpsed; a few degrees colder, and it would be snowing indoors. Max paces impatiently. A chain smoker, he lights up with his left hand, his right arm lost in the war. The year is 1919, and in Max's hometown, Munich, it's much later than Max or his smart set of art-loving bohemians realizes.

One night, as Max is attempt-

ing to carry a case of wine into his gallery, a shabby little man steps out of the shadows and offers Max a hand. Max addresses the little man as a fellow veteran, and they begin to talk.

Max, by the Dutch-born first-time director Menno Meyjes (whose screenwriting credits include *The Color Purple* and *Empire of the Sun*, both for Steven Spielberg), astutely reinvents the biopic as a political fable, conjuring up a time, an irony-free zone, in which a man like Max could have befriended the 30-year-old Adolf Hitler, a Hitler drowning in self-pity and boiling contempt for his fellow man, who still clings to pre-war dreams of being an artist.

This youthful Hitler, as sensationally and dangerously portrayed by the young Australian actor Noah Taylor, is the not the Hitler of the History Channel, nor the Hitler of Mel Brooks, but a complex and very human creature who is not yet firmly on a path to becoming the leading monster of 20th century, a kind of gold standard of pure evil.

Missing an arm, Max has just about everything else, everything that a mongrel like Hitler would envy. Married to a gorgeous dancer, Nina (Molly Parker); having a mistress, Liselore (Leelee So-bieski), who regards Hitler as a vile little guttersnipe; with wor-shipful children and matching sets of prickly parents and in-laws, Max is the epitome of a class of people Hitler loathed, fulminated against, and ultimately murdered. The trick of the movie is to get us to suspend our disbelief that Max would fail to notice that beneath the greasy hair, soiled clothes and rotting teeth of this disgruntled veteran lies something truly ugly: a world view as irrational and dark as any Dadaist painting.

Vile vegetarian

Despite a talented ensemble, *Max* is the Max and Adolf Show — we are asked to dream that Max and Hitler could actually need each other. Hitler doesn't smoke, drink, or eat red meat. He's the date from Hell (Liselore reads him perfectly: "Of course he doesn't have any friends, he doesn't listen!"), and Max is a mensch. "Hitler, come on, I'll buy you a lemonade."

Max dines well to the background music of his father-in-law's bitching about his health

and his having no head for business. Hitler dines in a German Army soup kitchen to the sound of officers looking for scapegoats to flavor the soup. "War is the hygiene of the world; an army at peace is like a whore at mass."

For John Cusack, playing Max, bitter about the past and furiously determined that art will make a difference in the future, is the role of a lifetime. He's utterly believable as a man who lets his mistress dress him after sex ("Half-man, half-doll: every woman's dream.") He seeks to save the soul of a truly lost cause. A man who speaks without guile for lost causes is surely a man of our time, too.

I hope that Hitler wasn't the role that Noah Taylor was born to play, because he plays it frighteningly well. Watching newsreel films of Hitler massaging the G-spot of his fellow Deutschlanders, I've often wondered what the effect would be of hearing the German words for blood and homeland rendered in the same demonic frenzy by an English-speaking actor. Now I know. Taylor's hungry mouth grows ever larger as the film progresses, and his Hitler realizes that his art is turning small crowds into large mobs. You can almost feel the spit from his mouth touching your skin.

After he's failed Max's challenge to reinvent himself with a paintbrush, Taylor's Hitler is confronted by a German Army officer with a different kind of proposition. Through the fetid air of his unheated shed, you can see the whites of his eyes glow like the searchlights of some great, beast-like machine.

If Taylor's this good, where's he been hiding? In plain sight, in roles like the young, Jewish David Helfgott, who collapses in a heap at the foot of his piano after playing the Rachmaninoff Piano Concerto No. 3. Taylor did the heavy lifting that brought an Oscar to Geoffrey Rush in *Shine*.

True Taylor fans remember him as the shy private-schoolboy Danny Embling in John Duigan's coming-of-age masterpiece *Flirting*. We see Danny being beaten across the butt by a sadistic headmaster, whom Danny imagines wearing a Gestapo uniform. "People wonder why Hitler managed to get so many followers. It's never surprised me." ▼

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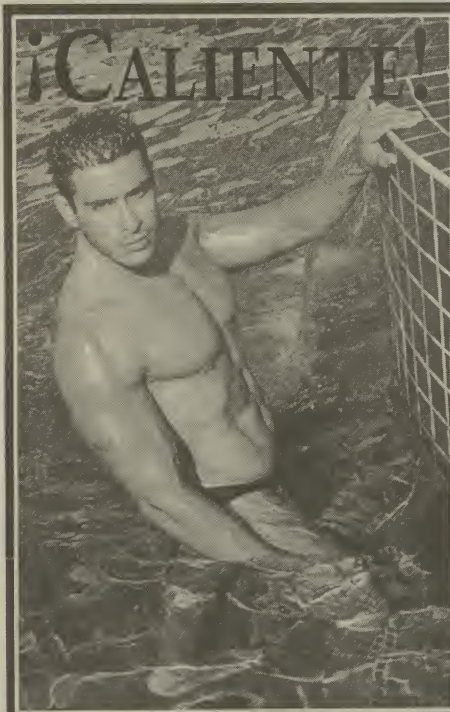
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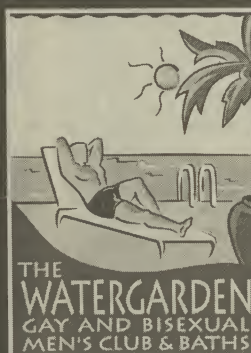
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In the city of brotherly love (Milan)

'Rocco and His Brothers' at the Roxie

by Gary Morris

Viscontesque" doesn't exactly trip off the tongue, and hasn't entered the language as "Felliniesque" has. But Luchino Visconti's movies are at least as distinctive as Fellini's, even if they're less well-known. He's best remembered as a pioneer of neorealism, and later a chronicler of corruption in individuals (*Death in Venice*) and groups (*The Damned*). And of course, there are those ever-welcome queer undertones rippling through all his films, including the earliest, the 1943 *Ossessione* [see story below].

Rocco and His Brothers (1960), now screening at the Roxie through Jan. 28 in a refurbished print with censored scenes restored, solidly occupies a middle-ground between the director's neorealist impulses and his decadent/operatic tendencies, but there's nothing middling about it. It's one of the great Italian melodramas, an irresistibly over-the-top three-hour exploration of class war, personal downfall and redemption, mother love and brother love that fuel the family for better and worse.

After the death of her husband, Rosaria Pardini packs up four of her five sons and heads from peasant poverty in southern Italy to the sophisticated but scary north (Milan). The fifth son, Vincenzo, has already established himself there, and is not expecting company. The Pardini is instantly recognizable, a pathetic but hopeful troupe hobbling through the streets in their country clothes, clutching tattered suitcases and bags of oranges, and enduring the ridicule of passersby.

The film is artfully divided into five sections, each nominally devoted to a different brother. But, typically, these are ultimately arbitrary distinctions. With a drama this high-pitched and a family this close — and you won't find a closer one without checking the incest records — each of their stories spills in and out of the other in the way of grand-scale epics.

Garrulous, unsinkable matriarch Rosaria (the great Greek actress Katina Paxinou) keeps tight

control of the boys, at least initially. Determined not to be smashed by poverty, she inspires them to upward mobility through sheer force of personality. And it takes a primal force like Rosaria to steer them through Milan's teeming hell of looming tenements and bleak streets.

Even mother love can't assure this ragtag band success in the Big City. But the boys have their own weapons that will propel them far indeed: guts, grit, and matinee-idol good looks.

Type cast

Each of these sexy brothers represents a type — upright Ciro (Max Cartier), naïve Simone, self-sacrificing Rocco (Alain Delon) — but Visconti, whose extensive experience as a stage director may have made him more than usually sensitive to actors, elicits superbly gritty performances, guiding them out of the stereotype into full-bodied characterizations.

The boys (and Rosaria) do find success, but the price is high. They finagle their way into a ramshackle apartment, but end up alienating Vincenzo, whose fiancée's family refuses to take them in. Simone becomes a successful boxer but also a drunk, a thief, and a rapist. Ciro gets steady work in a car factory, to the joy of Rosaria and the disgust of Simone. To his mother's horror, Simone takes up with a whore, Nadia (Annie Girardot), who falls in love with Rocco, widening the rift between the devoted brothers. And so it goes, toward the inevitable tragedy.

Some of the most powerful scenes in *Rocco* are the ones that by most reckonings shouldn't work. Viewers used to seeing Delon's super-cool persona of the '60s will be alarmed, though ultimately moved, by his screaming hysterics in the penultimate scene, when he's forced to face some grim truths about Simone. This is one of the defining "operatic" scenes in all of Visconti's work, with the characters almost diagrammatically choreographed and their screaming fits — alternating with brooding silences — practically arias. That it's genuinely affecting is a tribute to the

director's meticulous character development.

Homoeoticism is blessedly rampant throughout. Someone once said that Visconti "cast with his dick," though unfortunately there's no footage of this process taking place. Still, the parade of gorgeous male flesh, the lingering close-ups on these men who are still somehow boys, gives the film a sensuality that sets it apart from other films of the period. When Simone, who has the unmistakable whiff of rough trade, takes a shower after a boxing match, it's a toss-up who's doing the heaviest cruise on his hunky form: the camera, as directed by Visconti; or the blatantly queer impresario who's "taken an interest" in Simone and his ample "natural gifts." The relationship of Rocco and Simone also plumbs the depths of homoerotic attachment, and Rocco's anguish at Simone's increasingly disastrous life — at one point he's a virtual rent boy — is one of the most moving elements in the film.

Annie Girardot's prostitute Nadia also shows Visconti's refusal to sugarcoat his vision. Her spiral from charismatic and self-assured cynic to bitter victim, ruined as much by the boys' unnatural devotion to each other as by the exigencies of her lifestyle, is a sight to behold. And one the censors preferred not to behold.

Queer Marxist aristocrat Visconti had enormous problems with Italy's homophobic, reality-



The boys have their own weapons: guts, grit, and matinee-idol good looks.

phobic government and church. The powers-that-be weren't exactly thrilled that *Rocco* was unabashedly documenting the desperate shift in population from the south, with its crushing poverty, to the north, which was threatening to sink under the weight of all those emigrants. Visconti was denied promised permits, forced to

shoot in unsuitable locations, and humiliated when deep cuts were made and scenes darkened to obscure the action. And it couldn't have pleased the director that *Rocco*'s troubles were credited with inspiring authorities to attack less fierce films that came later, including Fellini's *La Dolce Vita* and Antonioni's *L'Avventura*. ▼

Neoreal thing

Luchino Visconti's
'Ossessione' out on DVD

by Gary Morris

Director Luchino Visconti is rightly revered for his operatic studies of decadence among the upper crust, but homo audiences have found in him a particularly simpatico soul in purveying queer themes and characters. Gay imagery in his later work has become iconic in the world of queer culture. Auerbach's hopeless pursuit of the ideal in the form of a young boy in *Death in Venice*, Helmut Berger's devastating Dietrich imitation in *The Damned* come to mind. What's less known is that Visconti quietly proclaimed his queerness and the lure of the homo-

erotic from the very beginning of his career. This can be savored now thanks to a new DVD release of his first film, *Ossessione*.

Ossessione (1942) was based on James M. Cain's *The Postman Always Rings Twice*, adapted from a typed translation given to him by Jean Renoir, who passed on the project. Happily, Renoir's lack of interest paid off big for Visconti and for film fans. This *Postman* almost single-handedly ushered in Italian neorealism, and didn't stint on the homo subtext either. No wonder the powerful Church and the fascist censors tried to suppress the film — and in the case of the censors, destroyed what they thought was the only

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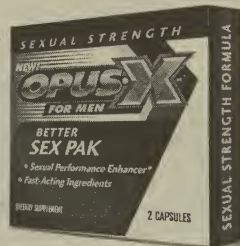
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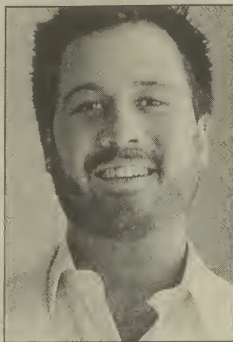
Baroque genderbending

New CDs from David Daniels, Vivica Genaux

by Tim Pfaff

It's actually startling how quickly contemporary audiences have adjusted to the gender-fuck of Baroque opera, where boys will be boys — and so will the girls and the eunuchs. Only a generation ago, the tomboys (outside *Der Rosenkavalier*) singing male roles and countertenors singing in head voice sparked giggles and sideways glances in all but diehard historical performance fiends. Sheer economics has probably caused the recent decline in the number of countertenors at work today, but the survivors are a remarkable lot. In a development that could never have happened in the Baroque era, when fans were fanatics, there's near-universal agreement that David Daniels is, er, the top. His openness about being gay (not all countertenors are, BTW) seems only to have enhanced his reputation.

If his new CD, *Handel Oratorio Arias* (Virgin Classics), isn't



David Daniels: He's the top.

likely to win him new fans, it may only be because there are no more to win. Anyone who's inclined to buy this CD at all surely knows about Daniels, whose vocal virtues are on abundant display in these 13 arias from six oratorios. The creamy legato, careful attention to word values, and uncanny ability to switch from the most in-

wardly curling of Handel monologues to vocal fireworks without any grinding of gears, the hallmarks of Daniels' Handel, are ideally captured on this disc.

I'm of the school that there is no bad Handel, only better Handel, and, inevitably, Daniels does his best work in Handel's best, particularly the arias from *Theodora* and *Saul*. Nicholas McGegan has made both works familiar turf for Bay Area audiences, but Daniels finds depths in them that McGegan's singers missed. The exception is "He was despised," from *Messiah*, which Daniels sings well enough but as if he's sung it too often (which he probably has).

The "news" on this fine CD is neither Daniels nor his conductor, John Nelson, but the Ensemble Orchestral de Paris, a superb band that bolsters Paris' position as the world's current capital of early music. They're no Les Talens Lyrique, but they're as good as it gets this side of Christophe Rousset's *as ensemble*.

Daniels' recordings speak for themselves eloquently. I've never had the privilege of hearing his Julius Caesar in the house, but I have no doubt that it's as great as everyone says. Still, this CD reminds me of what I miss in his Handel recordings (though I hear them both on his new CD of the *Britten Canticles*): pathos and sex. The *Semele* arias on this CD remind me of one of Daniels' truly great predecessors, Jeffrey Gall, who sang them in the famous Carnegie Hall *Semele* for the Handel tercentenary. In a Peter Sellars production preserved on DVD, Gall's Caesar found degrees of pathos in the third act that reminded me of Jon Vickers' third-act Tristan. Does Daniels do that?

Anyway, I want more sexual frisson than I hear (and believe Handel wrote) in David's arias in *Saul*, where many forms of male love and jealousy lurk and leap about.

Fun with Farinelli

The latest hot girl in pants on the Baroque mezzo scene is Alaska-born Vivica Genaux. Her new *Arias for Farinelli* (Harmonia Mundi) shows an artist at considerable remove from her predecessors in this repertoire a generation ago. Genaux boasts a rich, vivid

instrument with an individual timbre that, while it makes judicious and deliberate use of vibrato, also never shies away from it when it has expressive uses. There's both character and personality (different things) in her singing, which bodes well for a career whose repertoire already extends well into the bel canto (including a Rosina in *The Barber of Seville* at the Met).

The fun of the *Farinelli* CD, featuring the Akademie für Alte Musik under René Jacobs, is precisely the repertoire. The most familiar composer on it, Baldassar Galuppi, is represented by a (sensational) instrumental work only! The rest of the arias, all fascinating and superbly sung, are by Porpora, Hasse, Broschi, and Giacomelli. The only reason we think of them as second-string today is that the first string included Handel, Rameau, Vivaldi, the two Scarlattis and their ilk. This CD is well worth investigating.

The historical castrato Farinelli is perhaps best-known now as one of Handel's own preferred



Vivica Genaux: rich and vivid.

singers. That reminded me that Genaux also sings the title (trouser) role on the Alan Curtis-led CD of Handel's *Armínio* that I mentioned, briefly, late last year. Curtis has an uncanny knack of finding voices in their delectable first blush, and in this live *Armínio*, he catches Genaux a telling two years before the Jacobs recording. It's a commanding, versatile, absorbing performance by both singer and conductor of a fascinating opera that keeps growing on me. It sounds like a better, more individual, even important work at each hearing. ▼

Fluid flautist

by Jason Serinus

Telemann: Flute Concertos
Emmanuel Pahud, flute; Berliner Barock Solisten, Rainer Kussmaul (EMI Classics)

This delightful recording shows why Swiss-French flautist Emmanuel Pahud has so rapidly ascended to the top of his profession: he possesses a radiant, effortless tone married to impeccable taste and flawless technique.

The handsome Pahud, who turns 33 on January 27, won top prizes in numerous competitions before becoming the principal flautist of the Berlin Philharmonic Orchestra under Claudio Abbado from 1993 to 2000, a post to which he has recently returned. Before that, he was principal flautist with the Basel Radio Symphony Orchestra under Nello Santi from 1989-92, and briefly with the Munich Philharmonic Orchestra under Sergiu Celibidache. He is the only flautist in the world currently under contract with a major label.

In choosing five flute concertos by Baroque composer Georg Philipp Telemann (1681-1767), Pahud has found ideal vehicles to display his fluid playing. Written over a period of more than 20 years, most of this music bubbles over with melodic invention. There's a *joie de vivre* to Telemann's writing for flute, with rapid passages designed to show off a soloist's technical facility and capacity for ornamentation.

Among the concertos on the disc are the E major, in which the flute partners with the soft-toed *oboe d'amore* and *viola d'amore*, and the A major (admired by Handel), in which the flute is joined by violin and cello. Sometimes, as in the Concerto for Two Flutes, the flutes of Pahud and Jacques Zoon echo each other; in other works, Pahud's instrument takes the primary role. Everywhere there is a melodic grace that distinguishes Telemann's



Emmanuel Pahud: flawless.

writing from that of numerous Baroque wannabes.

Of particular interest is the Concerto for Flute, Strings and Continuo in G. Until reconstructed in 2000 by Arn Aske and Urike Feld, this 1721 work was preserved in only one badly damaged manuscript copy of the parts, and considered unplayable. There were many pin-sized holes where the acid in the ink had attacked the paper, the writing on left-hand pages bled into the right-hand ones, and the continuo part that supplies the concerto's harmonic foundation in places lacked whole bars and even parts of pages. The reconstruction makes for joyful listening.

Pahud receives excellent support from the Berliner Barock Solisten (Berlin Baroque Soloists). Founded in 1995 by members of the Berlin Philharmonic and well-known figures in Berlin's early music community, its members perform with stylistic authenticity on mostly old but modernized instruments or copies. The sound is quite clear, with the extra reverberation around Pahud's clarinet adding to its ethereal qualities.

Emmanuel Pahud joins French pianist Hélène Grimaud for a dual recital of works by Poulenc, Mozart, Schumann, and Brahms on Monday, January 27, 8 p.m., Herbst Theatre. Tickets at (415) 392-4400 or www.performances.org. ▼

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BOOKS

That's ridiculous!

Theatrical life of Charles Ludlam in new bio

by Joe E. Jeffreys

Being ridiculous is something most avoid. Charles Ludlam, however, made it his life's work, and triumphed. In his new biography, *Ridiculous! The Theatrical Life and Times of Charles Ludlam* (Applause), David Kaufman conjures the unusual degree to which Ludlam's life and work in the theatre mixed. "Ludlam lived a life that encapsulated and helped engender the impulses and upheavals of his time," says Kaufman of the playwright, director, star performer and theatre troupe leader.

Ludlam began his theatre in 1967, when he was fired from his own play. Undaunted, he formed his own theatre troupe, which eventually came to be called the Ridiculous Theatrical Company. "Almost everyone who performed with Charles in the early years, certainly every male, had sex with him," Kaufman offers as an example of how Ludlam's life and work co-mingled. "In fact, Charles only half-jokingly told a couple of people that it was so hard for him to run the company because he had to sleep with them all to get them on board."

Kaufman's comprehensive biography traces Ludlam's life from childhood on Long Island to the *New York Times* page-one news of his death from AIDS at age 44 in 1987. The book's core expertly explores the rise of his outrageous Ridiculous Theatrical Company from their early days, playing porn theatres and gay bars in New York City in the 1960s to their ultimate success as a highly acclaimed off-off-kilter repertory theatre.

Under Ludlam's obsessive con-



Ludlam and his theatre troupe combined kitsch with the sublime.

tro as playwright, director and star performer, the troupe of bohemian players combined the kitsch with the sublime, the glitter with the garb, and the recondite with the obvious to forge a serious yet salacious style that the apt term *Ridiculous* just begins to hint at. The 29 plays Ludlam wrote for the company over the next two decades received widespread praise and support during his lifetime, and today, his two-actor, quick-change, penny-dreadful-inspired *The Mystery of Irma Vep* stands as one of the most produced plays in the world, and the longest-running in the history of Brazil.

A brief biography of the biographer: David Kaufman was born and raised in Ohio. He graduated from Boston University and moved to New York City in 1976, when he began working for St. Martin's Press. He quickly became a regular theatre and book re-

viewer for publications including *The New York Times*, *The Nation* and *The Village Voice*. Kaufman lives with Ken Geist, his partner of the past 12 years. Geist is also a biographer and has written a book on film auteur Joseph L. Mankiewicz. Ludlam biography complete, Kaufman is now toying with the idea of writing a biography of a performer he feels wrongly ridiculed, Doris Day.

The Ludlam biography project began by chance for Kaufman. An editor at *Interview* magazine wanted a story to coincide with the publication of Ludlam's complete plays in 1989. The writer assigned could not commit, and Kaufman got a call. His article sparked interest from a book publisher. While he had seen and reviewed several of Ludlam's plays and met him once in passing, Kaufman had never considered a biography. Add 12 years of research plus interviews with over 150 people, and a biography is born.

"Many people conveyed to me that Ludlam was the first genius they had met, and that he would also be the last. He helped define for them what genius was. They recognized that what he was doing was different and significant." Viva la Ridiculous. ▼

discovery, while Gino seems too weak to resist her and the dangers she represents. Visconti offers an unusual alternative possibility in the form of a handsome stranger who drifts into Gino's life just as he drifted into Giovanna's.

Spagnolo (Elio Marcuso) subsidizes Gino's first escape from Giovanna. Gino is on the train but lacks the money to pay, so Spagnolo offers, and the two become friends and fellow travelers. Spagnolo's homosexuality is blatantly portrayed considering the time and circumstance (fascist Italy) in which the film was made. This relationship ripples with loving glances, but goes farther. In one scene, they're in bed together and Spagnolo lights a cigarette, holding the match over Gino's face and studying it with unmistakable adoration. Visconti presents Spagnolo as an alternative, a superior one at that, to the chaos that Giovanna represents, though historically the time was not right for Gino to make the choice, even if it meant saving himself. Visconti would be more upfront later in films like *Rocco and His Brothers*, *The Damned*, and *Death in Venice*. Still, there's almost as much electricity between these two potential male lovers as there is between the heterosexual ones.

The homo subtext is far from the only lure of *Ossessione*. It's a wrenching study of a doomed romantic triangle that destroys everyone involved, played by a superb cast against gorgeous northern Italian locations. The queer icing just makes this already tasty cake that much more satisfying. ▼

Ossessione

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negative; the savvy filmmaker had squirreled away a duplicate that became the basis for later prints.

Visconti came from Italian royalty and grew up in privilege, but he was also an irrepressible Marxist who could present the lives of the poor and exploited with enormous authority. *Ossessione*'s wandering hero, Gino (Massimo Girotti), travels what would become well-trod territory through the next decade, the bleak road of the "neoreal" marked by themes of impoverishment; despair, murder, sexual candor, and of course a femme fatale who leads him far astray. But *Ossessione* also presents a near-queer romance that resonates almost as powerfully as the driving hetero "obsession" of Gino and Giovanna (Clara Calamai).

Lust light

Gino is the first of many Visconti hunks, a gorgeous dream-eyed drifter lovingly surveyed, indeed practically cruised, by the camera. Giovanna is sick to death of the older fat man she married only to escape poverty and prostitution, and when Gino arrives, she, along with certain audience members, lights up with lust. Visconti perfectly captures this mutual longing in their furtive steamy encounters barely out of view of her hubby.

But something's not quite right. Giovanna's desperation is too extreme, making her flirt with

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OUT & ABOUT

Calendare

by Mark Mardon

Poets' jam

I've been telling people about Kevin Killian for a long time, and finally folks are starting to pay attention. Not that they didn't before, but for years and years his fiercely devoted audience remained almost subterranean. Things have changed. Now Killian is the reigning icon of the queer literary arts scene, the poet/novelist who more than anyone deserves to wear the mantle of "Allen Ginsberg Poet Supreme," or some such noble garb; it could be a faux ermine cape; he'd look great wearing it around his shoulders, which confidently carry the burden of having reinvigorated and continuing to maintain the once-moribund poetry scene in San Francisco. Hundreds of younger poets and more than a few of his peers have ridden his coattails, and many continue to do so, yet his pace never falters; if anything it keeps gathering momentum. Killian should be crowned with a wreath of thorns, so ennobling have been his sacrifices on the altars of Poetry and Truth.

Nowhere has Killian's impact been felt more keenly than at Small Press Traffic, the super-with-it/visionary outfit that maintains a very active Literary Arts Center at CCAC, the California College of Arts and Crafts, at the foot of Potrero Hill (111 Eighth St., just off the intersection of 16th & Wisconsin). Killian's years of volunteering at SPT had much to do with poetry's re-emergence as a force hereabouts. Killian's particular contribution to the scene includes his passion for Poets' Theater, where poets themselves and their artsy-fartsy friends act out dramas stitched, stapled or welded together out of cut-ups, rhymes, sonnets, quatrains, prose or whatever means they choose in order to move their audience.

This Friday and Saturday nights, January 24 & 25, Killian and Karla Milosevich debut *Love Can Build a Bridge* at Small Press Traffic's "Poets' Theater Jamboree 2003." It's another sleepy delta day in Marfa Texas, the site of the famous mystery lights and the home of Donald Judd's art farm in West Texas. The great American minimalist has died, and his survivors gather together to hear his will read in the town's one bar, Roy's Cotton Club. It's a tale of conceptual art, country music, long-ago feuds, and present day shamanism. The piece features Laurie Reid, Jocelyn Saidenberg, Bob Linder, Kota Ezawa, Yedda Morrison, George Kuchar, Cliff hengst, Ann McGuire, Scott Hewicker, Craig Goodman, Norma Cole, Gerald Corbin, Wendy Kramer, Rex Ray and Wayne Smith.

Also on the bill that night will be the world premiere of *Cecilia Dougherty's Kevin and Cedar*, a revealing video portrait of SF bohemia, in which Killian and Cedar Sigo play themselves as Paul Verlaine and Arthur Rimbaud, trapped in a destructive affair in an untidy SoMa apartment. Cedar Sigo, raised on the Squamish Reservation near Seattle, studied at the Jack Kerouac School of Disembodied Poetics.

The Jamboree continues on Friday, January 31 with an evening of short plays beginning at 7:30pm, and concludes with a second evening of short plays on Friday, February 7. For full details about the Poets' Jamboree, visit the web at spttraffic.org.

Fri

Garrin Benfield @ Kimo's

Singer/songwriter/guitarist Garrin Benfield triumphantly returns home from a 50-concert national tour dubbed "Nowhere Everywhere" in support of his latest album, *Nowhere is Brighter*. To celebrate the homecoming, he'll play his acoustic guitar-driven rock, blues, bluegrass and pop in a full-band show featuring Michael Rodriguez on keyboards, Joshua Zucker on bass, and Aaron Brinkerohoff on drums. 9:30pm. 1351 Polk St. Info: 673-0756; www.garrin.com

EXIT on Taylor

The Actors Collective presents the SF premiere of "The Blue Room," by David Hare. Two actors play a succession of characters whose sexual lives are linked like a daisy chain. It takes the treacherous Freudian subject of projection and desire, and reinvents it in today's London. Directed by Jon Drawbaugh. \$15-\$25 sliding. 8pm Thu-Sat (not Jan 23 & 30), plus Mon, Jan 27. Thru Feb 15. Located at 277 Taylor (btwn Eddy and Ellis, near Powell St. BART station). Tix/info: 789-8221.

Sat

TGSF @ The Galleria

TransGender San Francisco presents "An Enchanted Evening in the Islands," the 20th annual TGSF Cotillion, hosted by Chablis and Lenny Broberg. This evening of food, friends, and entertainment, presented with style, elegance, refinement and sophistication, culminates with the crowning of Miss and Mr. TGSF 2003. Awards to persons who have given extraordinary service to the transgender community. Remembrances of the tragic and violent deaths of many members of the transgender community, most notably Gwen Araujo. Entertainers include Michelle Garcia (Miss TGSF 2000). Open to all, transgendered or not. Dress code: semi-formal (but wear whatever; no fashion police present). \$50 premium; \$30 open seating. Doors open 5pm; pageant at 7:30pm. Design Center Galleria, 101 Henry Adams St. Tix: Marlena's (488 Hayes St.).

SomArts Cultural Center

"Save Local Art," an event benefiting CELLspace and Art SF. CELLspace is the cornerstone of the Mission arts scene, one of the few survivors of the Dot Com Epidemic. Art SF is raising money to buy a warehouse and create a new community arts center here in SF. Featuring Live Art by Chris Oatey, Chris Benfield, Matt Dineen, Juri Cole, Green Jon, Divine Offerings, Anabella Piñon, Being One, Craig Morse, Amber MacLean, Doug Rhodes, Howie Bagley, Mark Lang, Xtian Lunch, Dennis Osborne, K2, Jason Gilmore, and Linda McCabe. Live Circus by Fireflies, with stiltwalking, clowns, unicycling, hatchet juggling, and featuring the mini bike of



Drag comedienne Pippi Lovestocking pours it on at "Stood Up!" at The Stud. See Wednesday.

death. Sounds by The Yoga Tai Chi Collective (DJs Moon-doggy, Soulsalaam, and CB); The Stress Collective (DJs Andres Octavio, Kraddy, Gasp, and Cycle); and Spaz Sound DJs. Live music by Niteshade, Spukkin Faceship, Sunflowrfish and Nommo Ogo. Live Drum 'n' Bass with Lumin and Dhamaal. An open yoga class will start the evening followed by a Tai Chi class at 9 o'clock. To volunteer to help out at the event, email volunteer coordinator KC at KC@ArtSF.org. \$15-\$15.00 sliding. Doors open 8pm, close 2am. SomArts, the South of Market Cultural Center, 934 Brannan St. (at 9th St). Info: 273-4663; www.artsf.org; www.cell-space.org

Yerba Buena Center for the Arts

Opening Night Party: "Charles LeDray, Sculpture 1989-2002." LeDray's astonishing sculptures made from modest objects (buttons, clothing, pottery, etc.) combine unimaginable craftsmanship with psychological richness. And: "Five Projects: Contemporary Art From Sweden," featuring Swedish performance artist Miss Univer-sum (stand-up comedy, political agitation, pop music & poetry) and the works of nine emerging artists preoccupied with personal reflection, gender and family, and Sweden's landscape, light & mythology. \$10 adv.; \$12 door; free for YBCA Members & 1 guest). 8-11pm. Tix/info: 978-ARTS (2787); www.YerbaBuenaArts.org

'BIG STUFF' @ Jon Sims Center

"BIG STUFF" presents Nice — Don't Cut It, a dance, hip-hop and spoken-word extravaganza curated by Marcus Rene Van, melding the brilliant creations from some of the Bay Area's exceptional talents. Featuring Exodus, floetic mistress of the mic; female hip-hop duo Mamaz bringing you love and liberation; recent spits from word-master JB R.A.P. of Deep Dickcollective; Balinese dancer Amron bringing the light of movement; Akua, doing Samba dances dressed up in beauty's clothes, and

Dance" with live music by Johnny Dilks and his Visitation Valley Boys. No partner or experience needed. 7:30pm basic two-step lesson; 8pm basic West Coast Swing lesson by Steve Rockwell. 9pm-midnight dancing to live music, with special guest Country Swing DJ Tanoa. \$10 adv.; \$15 door (half off for those under 21; volunteers free). Info: 305-8242; queer-jitterbugs.com

Montclair Women's Cultural Arts Club, Oakland

In concert: Suzanne Westenhoefer, one of the few comedians who moves seamlessly from lesbian and gay audiences to the conventional comedy venues, her successes include her appearance on HBO's comic Relief VII. Showtime's sketch comedy series *In Thru the Out Door*, as well as her ACE nominated HBO Comedy Special. Her comedy recording *Nothing In My Closet But My Clothes* is out on Uproar Entertainment. \$20 adv.; \$23 door. 7:30pm. 1650 Mountain Blvd., Oakland. Tix: 510-339-1832; www.eastbayvoice.org

Sun

Donna Sachet & SFGMC @ The Center

San Francisco Gay Men's Chorus brings you its finest voices "Up close and personal" in *Life Is A Cabaret*, an intimate evening, emceed by the inimitable Absolute Empress XXX, Donna Sachet, will include some of the great singing talent the Chorus has to offer, serving up musical comedy favorites, classic torch songs, pop standards, and modern-day anthems. \$25 adv; \$30 door. 3pm and 7pm. The Rainbow Room, SF LGBT Community Center, 1800 Market St. (btwn Laguna & Octavia). Tix/info: 865-3650, www.sfgmc.org

HMI/Bears of SF @ Lone Star Saloon

"Harvey Milk Institute Spring Catalog Release Party." Join HMI and the Bears of San Francisco to celebrate the release of HMI's Spring 2003 Course Catalog. It's a Super-bowl Sunday beer/soda-bust benefit at the bear bar. It doesn't matter if you daunt watch football; join the fun anyway! Registration is now available for a handful of HMI's Spring 2003 events and classes. The complete listing of HMI's Spring 2003 arts and cultural events, workshops, and classes will be



Vocalist Lesley Hamilton stars in the musical monologue 'Blue Jelly' at The Plush Room. See Monday.

available online and in print on January 25. Catalogs will be available at the SF LGBT Community Center, throughout the Bay Area, or by contacting HMI. Spring programming runs March through May with various starting times. \$7 (for beer bust). 4-8 pm. 1354 Harrison (btwn 9th & 10th).

Info/course registration: 865-5633; www.harveymilk.org

Intersection @

Brava Theatre Center

Intersection for the Arts presents Dave Eggers in conversation with Denis Johnson, discussing fiction, film and working with Intersection + Campo Santo to make new theatre for SF audiences. Reception (with wine, food, live music by Jim Roll, Johnson, Eggers and artists from Intersection and Campo Santo), a public interview, film clips from Johnson's *Jesus Son*, a sneak preview of the upcoming World Premiere of Johnson's new play *Soul of a Whore*, written entirely in verse, and a performative reading of new work for Intersection + Campo Santo by Dave Eggers. \$20-\$50 sliding. 8pm. 2781 24th St. Tix/info: 626-3311; theintersection.org

'Score' at Club 220

Don Spradlin (producer of *HellBail!*; *ReUNION*) presents "Boot Camp, the Military Party," with house DJ DerekJUAN and guest DJs downstairs. New dance floor; sexy basement. \$10 adv; \$15 door; \$25 couple. 2am-9am. 220 Jones St. (at Turk). Parking garage (24 hrs) at Eddy & Taylor. Info: 674-1214. Tix: Body Body Wear on Castro.

Glam-Rama Gallery & Salon

Opening reception: Scott and Satoe Haile's "Character Heaven and Other Works," wildly imaginative, whimsical sculpture, multimedia, animation and printmaking. Cartoon characters are sculpted, then interpreted, and reinterpreted to create unique, unexpected identities. A bitter-sweet blend of Tokyo Pop and Loony Tunes. Free. 5-9pm. 417 South Van Ness Ave. Info: 861-GLAM; www.glamarama.com

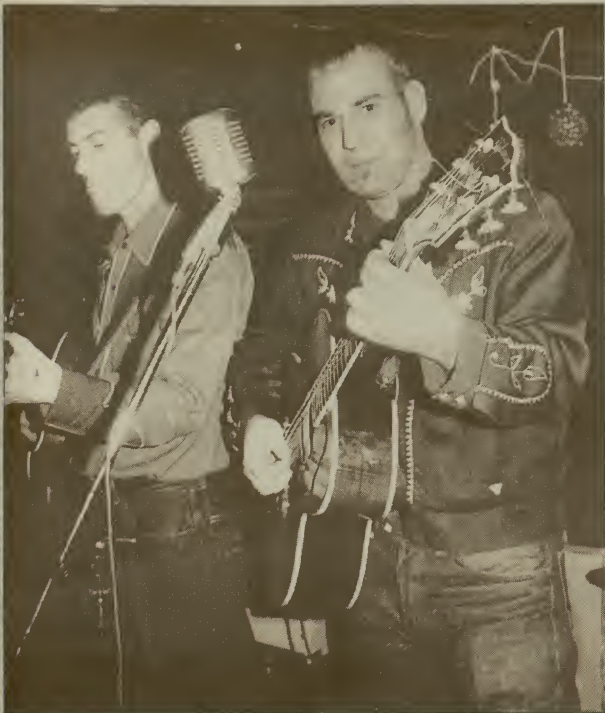
Byron Hoyt Theatre, Marj JC, San Rafael

Osher Marin Jewish Community Center presents "Dazzling Dames of Broadway," with theatre educator, writer, radio-show host and cabaret producer Bonnie Weiss. The six-week series, which kicks off tonight with a look at the life and work of Ethel Mer-man, explores the special magic of such divas as Mary Martin, Julie Andrews, Carol Channing, Gwen Verdon, Bernadette Peters and more. \$12 (\$10 JCC members). 4-5:30pm. 200 N. San Pedro Rd., San Rafael. Tix: 415-444-8000.

Mon

'Hope Along the Wind' @ Castro Theatre

FrameLine presents San Francisco filmmaker Eric Slade's documentary *Hope Along the Wind: The Life of Harry Hay*. Labor organizer, Marxist teacher, founding member of the Mattachine Society, Hay was at the center of the gay rights movement for more than half a century. This momentous film features poignant interviews with Hay and many of the surviving original members of the Mattachine Society. In his last 40 years, Hay immersed himself in the counterculture youth movement, the Radical



Johnny Dilks and his Visitation Valley Boys swing out at the Queer Jitterbugs Dance at The Center. See Saturday.

Faeries, and Native American culture. Plus: Keith Wilson's *Southern Family*, documenting a Christmas party at a Southern grandma's home that turns into an unexpected and tense coming out story. And: Ruven Hannah's *Breadcrumbs*, in which an elderly father talks candidly with his son about his son's homosexuality, with a surprising telephone call that changes everything. \$8 (\$5 seniors). 7 & 9pm. Tix/info: 703-86650; www.Frameline.org

'QComedy' @ The Center

"QComedy Showcase," this week hosted by Cheril Vendetti, with Bruce Cherry, Ray Ferrer, Reanne Roads, Ronn Vigh, and Bridget Schwartz. \$8-\$15 sliding. Doors open 7:30pm; show at 8pm. SF LGBT Community Center, 1800 Market St. (at Octavia). Tix/info: 865-5633; www.harveymlk.org; www.QComedy.com

'Blue Jelly' @ The Plush Room

Opening night: Vocalist Lesley Hamilton performs "Blue Jelly," a new musical monologue, an adaptation by Gene Price of the novel by former *Rolling Stone* writer Debby Bull. The story of one woman's comedic odyssey of unrewarding affairs to a belated realization of her own self worth. Featuring the music of Cole Porter, Rodgers and Hart, Jerome Kern and Dorothy Fields, Bart Howard, and Tom Waits. \$20. 8pm. Five Mondays, thru Feb. 17. York Hotel, 940 Sutter St. Tix: 885-2800.

Tue 28

Frameline @ Castro Theatre
Frameline presents "Close-Up: Visionaries of Modern Cinema," six evenings with luminaries of queer film and beyond. Tonight: Actor and queer icon Tilda Swinton will be interviewed by David Thompson, author of *The New Biographical Dictionary of Film*. Onstage interview, selected clips and career highlights, and a Q&A with the audience; dessert reception.

Swinton had her cinematic start in the films of gay director Derek Jarman, renowned for *Caravaggio* (1986), *The Last of England* (1987) *War Requiem* (1989), *The Garden* (1990), *Edward II* (1991), *Wittgenstein* (1993), and *Blue* (1993). She found her following after starring in Sally Potter's gender-bending epic *Orlando* (1992), based on the Virginia Woolfe novel. Her other credits include *The Deep End* (2001), *The War Zone* (1999), *The Beach* (2000), *Vanilla Sky* (2001), *Adaptation* (2002), and the upcoming *Teknolust* (2002). \$12 (\$10 student/senior/disabled). \$50 w/ private dessert reception (limited tix available). 8pm. Tix/info: 925-866-9599; www.Frameline.org/CloseUp

'Viva Variety' @ Mission High School
Make It So Productions presents "Viva Variety 30," an eclectic mix of the finest performers from dance; performance arts, physical circus, comedy, theatre, spoken word, and music, hosted by Steve Murray, featuring comedienne Chantal, modern dance troupe Steamroller, performance artist Peggy L'Eggs with the New Muse

Duo, musical group The Plaids, dancers Dudley Brooks and Carolyn Carvajal from "Run For your Life ... It's a Dance Company," vocalist Bruce Phillips, comic Pat Carey, performance artist Windy Plains, singer Tim Hockenberry, and the physical circus of Velocity Circus. "Viva Variety 30" will benefit the 'Rainbow Community Center of Concord, whose mission is to provide services and activities for the Gay, Lesbian, Bisexual, and Transgender Community of Contra Costa County. \$15. 8pm. Tix: 863-0741, ext. #2. Mission High School Auditorium, 3750 18th St. (btwn Church and Dolores). Info: www.makeitsoproductions.org

Paula West @ The Plush Room

In concert: jazz/pop sensation Paula West, one of the most captivating singers on the circuit today, rendering standards with her unique style, with pianist Eric Reed, Bill Douglass on bass, and New York drummer Rodney Green. \$25 plus two-drink minimum Wed, Thu & Sun; \$30+ Fri & Sat. 8pm Wed-Sat; 5pm Sun. Thru March 16. York Hotel. Tix: 885-2800.



Scott and Satoe Haile's "Character Heaven and Other Works" re-define cartoons at Glama-Rama. See Sunday.

Wed 29

'Stood Up' @ The Stud

Drag comedienne Pippi Love-stocking gathers some of the Bay Area's funniest stand-up comics for "Stood Up!" — an evening of laughter and mayhem, with special guests Ronn Vigh, Tesse Chua, Blake, Ian Jensen, and Jeremy Beth Michaels. \$5 (2 for 1 before 8pm). 8:30pm showtime. 9th & Harrison. Info: 823-5121.

Thu 30

Congregation Sha'ar Zahav

"Prayers for Peace on the Eve of War." In light of the clear and present danger of the United States going to war with Iraq, Congregation Sha'ar Zahav will be hosting an Interfaith prayer service at their synagogue. The non-denominational service will enable the community to gather and pray for peace. Local houses of worship participating in this service include St. John's the Evangelist, Metropolitan Community Church, First Mennonite Church of SF, The Mission Dolores, San Francisco Zen Center, St. Matthew's Lutheran Church, Bay Area Jewish Healing Center, and The San Francisco Friends Meeting. Congregation Sha'ar Zahav, under the leadership of Rabbi Camille Shira Angel, is a progressive Reform synagogue, established in 1977, for lesbian, gay, bisexual, transgender and heterosexual Jews, together with lovers, family and friends, both Jewish and non-Jewish. 7pm. 290 Dolores St. (at 16th St.). Info: www.shaarzahav.org

El Vez @ Teatro Zinzanni

El Vez, the Mexican Elvis, headlines "Teatro Zinzanni: Love, Chaos & Dinner," a blend of European cabaret, cirque arts, music and theatrical mayhem, combined with a five-course gourmet dinner, produced by One Reel. With his pencil thin mustache, glossy black pompadour, and come-hither eyes, El Vez brings a new Latin focus to the Zinzanni tent. With songs like "You Ain't Nothin' but a Chi-huahua," "En El Barrio," and "Lordy Miss Lupe," El Vez changes the original Elvis lyrics to tackle Mexican social and political issues. Also featuring juggling Chef Tad Overdone (Michael Davis), blues singer Duffy Bishop, aerial artist Elena Serafimovich and more. Approx. running-time: 3 hrs. \$99 Wed., Thu., & Sun.; \$125 Fri. & Sat. 6pm (5pm Sun.). Pier 29, Embarcadero. Tix: 438-2668; zinzanni.org

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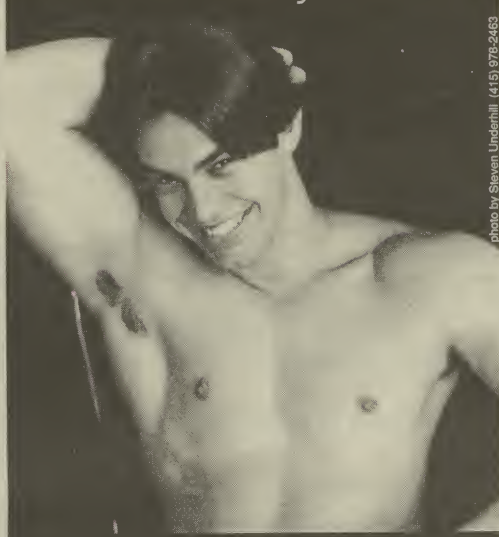


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Alvin York wins MAL '03

A frigid DC doesn't deter hedonistic fun

by Mister Marcus

The 19th edition of the Centaur Motorcycle Club's leather weekend unfolded in Washington, D.C. under extremely frigid conditions, but the heat of the attendees in pursuit of a hedonistic weekend more than offset a minor obstacle like sub-zero temperatures.

Ten men put it on the line for the title: Mark Whelan (Waterbury, Connecticut), "Bosman" from Washington, DC, Steven Hines (Fort Lauderdale, Florida), Alvin York (Milwaukee, Wisconsin), Ross DeRose (E. Brunswick, New Jersey), Michael Mitchell (Richmond, Virginia), David Phillips (Alexandria, Virginia), Tony Hess (Rochester, New York), Bill Dana (Washington, D.C.) and Greg Kubeja (Lehigh Valley, Pennsylvania).

They faced judges Robert Davolt, Karen McGee, Stephen Weber, Mark Frazier, Rich Trevino, Rik Newton-Treadwell, Alexander Robinson and MAL 2002 runner-up Jim Shear. The contestants went through the mandatory paces; meet-and-greet in the tent in the Washington Plaza patio and at the DC Eagle on Friday night. Saturday morning they went through the interviews, and were relieved from duties until Sunday afternoon at Nation.

There were so many parties going on at the Washington Plaza and the weather being as cold as it was, the hotel lobby was jam-packed all weekend, both day and night. The list of parties included the Leather Sir/Boy gathering, the Chicago Onyx Club's, and many others. Onyx will just have to rent a bigger suite!

Many IML 2003 contenders came for the event, and many attendees hailed from England, Germany, Australia, Canada — there was even one of those Turkish leather/oil wrestlers you've all read about. It was surprising to see who one of the wrestlers picked for play, but I dare not reveal his identity. The lucky one said "It was heaven," and who could doubt that?

Bootblacks in action

The 2004 MAL weekend hotel reservations were taken on Saturday afternoon, and the tent erected in the patio of the hotel saw a lot of action, including boot



Mister Marcus

Alvin York of Milwaukee, Wisconsin became the 19th man to win the Mr. Mid-Atlantic Leather title. His victory came last Sunday, January 19 at the Centaur Motorcycle Club's annual Leather Weekend in Washington, D.C. He goes on to compete at IML 2003 in Chicago next May.

blackening by the three contenders for the MAL Bootblack 2003: Cristo Webb (Indianapolis), Alan Tunstel (Long Beach, California), and Steve Hagen (Las Vegas, Nevada). MAL package-holders received ballots to have their boots shined by their favorite contestant.



Leather

In the bootblack competition, Cristo Webb earned the MAL 2003 Bootblack title. The 1st runner-up was Alan Turnstell and the 2nd runner-up was Steve Hagen.

"Leather Cocktail" on Saturday night at Nation was wall-to-wall bodies for the buffet, the parade of colors and the introduction of contestants and judges. A small video presentation was well received by those in the know, but it centered on a certain bar in the D.C. known as the "Falcon" which left little to the imagination. Tsk Tsk. Too bad the bar owner in question didn't see it; he might wake up to what his customers are trying to tell him!

The bus service to the various venues was superb (and warm!) so it was no problem getting around to the DC Eagle, Green

Lantern and Hamburger Mary's. The Boy Auction on Saturday afternoon was short and sweet, well attended, and almost \$5,000 was raised for the beneficiary. Good show all around.

Frank Nowicki, the master of ceremonies, was feted on the occasion of his 10th anniversary as a Mid-Atlantic Leather man. It was in 1993 that Frank won the title and a ceremony by a royal personage who issued a proclamation naming Frank the "Diva" of all leather ceremonies. The audience was totally plucked!

Divas, brotherhood, and winners

The entertainers at the MAL weekend were touted loud and long. One Byron Stingily was a reincarnation of Sylvester. He could hit the high notes, but just didn't have the spontaneous camp that the original Sylvester did. In short, he was not nellie enough, but then he is, after all, a straight man.

The second entertainer, Celeda, was a delight with down-home renditions and a no-nonsense delivery that had the house in an uproar. Unfortunately, Ms. Celeda turned out to be unappre-

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EVENTURES IN LEATHER

Thursday, January 23

Mr. March 2004 bare chest calendar contest at the Powerhouse tonight at 2130. Judges are Tim Chanaud, Ross Dierking, James Scott Geras and Keith Truitt.

Weekend, January 24-26

Mr. Alaska Leather 2003 will be chosen this weekend in Anchorage at Mad Myrmas as the leather glitterati swoops in for the 10th anniversary edition of this event. Others are headed for Cleveland, Ohio for Dennis McMahon's C.L.A.W. weekend.

Saturday, January 25

2nd Annual SF Leather Dyke Grrl and Leather Dyke Boi contest at Studio Z with a whole weekend of partying involved.

Mr. Faultline Leather 2003 contest at that fabulous bar, the 4th in a list of 9 competing for Mr.

Los Angeles Leather 2003 in March.

Defenders of San Francisco 9th anniversary celebration at the Loading Dock from 1900-2200 with a buffet dinner. Admission by invitation in hand or wear your club overlay.

Wednesday, January 29

"Let it flow!" is the byword as Golden Shower Buddies swim into 933 Harrison tonight. You know the rules, hours, depth.

Thursday, January 30

Mr. April 2004 will be chosen at the Bare Chest Calendar contest tonight, 2130 at the Powerhouse.

Weekend, January 31-February 1

IML Stephen Weber passes his Mr. Texas Leather 2002 sash to a leather man this weekend in the contest being held at the Dallas Eagle. Lots of action in Dallas this weekend.

POLKSTRASSE

Notes on a napkin

by Sweet Lips

Happy New Year, everyone! Big news — Yours Truly, Sweet Lips, is now back bartending at Kimo's, at Polk and Pine, from 8 a.m.-2 p.m. on Saturday, Sunday and Monday, starting this week, January 25. So come on down and join the fun, and watch the cute numbers outside the windows.

Changing management at the Hob Nob. New managers Sarah, the front gal, and Bob, the back man. Your friendly bartenders Sarah, Bob, Stewart, Heath, Marvin, and of course, Uncle Bert. The Hob Nob is located at 700 Geary at Leavenworth, and is open 6 a.m.-2 a.m. daily; phone 771-9866.

Friday night showtime at the Club Rendez-Vous is 10:30 p.m. to Midnight, with a galaxy of

crazy drag queen entertainers, and of course, Ms. Alexis as your congenial cocktail waitress.

Little Kurt Whitworth is helping Dennis Tyler, as Dennis is slowly mending after an operation. Dennis' sister Diana was here last weekend from down South, and looking great.

Coronation 38, the Carnival of Rockstars in Rio, takes place Saturday, February 22, at the Gift Center Pavilion. Sounds like a fabulous time. There will be a Monarchs Reception at Club Rendez-Vous on February 21 from 5-8 p.m.

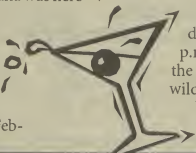
Also on Coronation Day, February 22, Club Rendez-Vous hosts with Emperor Steve Rasher and Mame the "Portland Party," a

fundraiser for students in Portland, and of course the campy Emperor and Empress of Alcatraz contest. Yes, I was once Empress of Alcatraz, with Dolly Dale as Emperor. Don't miss this fun event, starting at 11 a.m.

Of course, on Sunday, February 23 at 3 p.m. at Marlena's, it's the Alaska Party, which is wild, and also should not be missed.

On February 24 at 4 p.m., they're having the wonderful Hawaii Party at Mr. Lee Ona's (formerly the Kokpit) at 301 Turk St.

This should be a great Coronation week, so join in the fun. And for everyone's information, Club Rendez-Vous is *not* closing, so ignore the rumors. ▼



Cocktail Hour

Babes, boys and trannies

by Robert Julian

Pageant: The Beauty Contest by Keith Lovegrove; teNeues, \$29.95

Deconstructing the tradition of beauty pageants is a task best left to Camille Paglia. British author Keith Lovegrove wisely resorts to a more superficial survey in his new coffee-table tome, *Pageant*. Beginning with a brief history of beauty pageants, Lovegrove takes a stroll through an assortment of both traditional and alternative pageants, assisted by 250 historic and contemporary photographs which speak more eloquently than Lovegrove's terse prose.

There is a decidedly British bias to *Pageant*, with many of the featured pageants of British origin. These include Miss World,



the Mr. Gay UK, Miss Lesbian, Alternative Miss World, Miss Nude UK, and Miss India UK. The curiously moralistic tone of American beauty pageants is underscored by the chapter heading, "God Bless the American

Pageant." But the major player in international beauty contests, Venezuela, is conspicuously absent from Lovegrove's work, and this is a major oversight.

There is little text in this publication, but it doesn't really matter, since the real treasures of *Pageant* are the photos. My personal favorites are the porn-inspired publicity still for a Mr. Gay UK competitor, and the 1955 photo of Geene Courtney, Zion Meat Products' Queen of National Hot Dog Week. The smiling Ms. Courtney appears wearing a crown of kielbasa, with a necklace, bracelets, and skirt composed of frankfurters and sausage. Keith Lovegrove's *Pageant* doesn't reveal anything new, but the author covers the basics with good cheer and a keen eye for the ridiculous. ▼

Mister Marcus

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ciative, ignoring the vociferous screaming for a "curtain call," and the performance she rendered really should have had a follow-up. Oh well, you know how some divas can be!

After the question and answer section, the jock appearance and other "business," at least eight of the former MAL winners were brought onstage for the obligatory history of MAL and, by that time, the tally masters had tallied the votes of the judges.

Mr. Connecticut Leather Mark Whelan received the Brotherhood Award to the delighted audience. The second runner-up was David Phillips. The first runner-up was Michael Mitchell, and Mr. Mid-Atlantic Leather 2003 is Alvin York, a sturdy specimen from the Midwest City of Milwaukee, Wisconsin.

Bedlam erupted in the house. Mr. York beamed as the medal, sash and trophy were bestowed on him — and then it was over for the 19th edition of Mr. Mid-Atlantic Leather. The audience seemed content with the decision of the judges, and so Mr. York is on the IML 2003 roster and will compete in Chicago next May.

IML 2003 judges announced

A press conference was held at the Washington Plaza on Saturday afternoon when IML executive

Bill Stadt announced the IML 2003 judging panel. They are: Peter Fiske (San Francisco), Joe Harnett (Sallinis, Ireland), Chris Holmgren (Toronto), Michael Horowitz (New York), Andy Mangels (Portland, Oregon), Larry Manion (St. Louis), Bob Maddox (Chicago) and Judy Tallwing McCarthy (Forks, Washington). The tally masters for IML 2003 are Phyllis Darcy and Bryan Mullikin. Within 24 hours after the announcement, Email was flying through cyberspace with inquiries about the judges' inclinations. It should be an interesting panel.

Neil Guillot is Mr. February 2004

A big crowd gathered at the Powerhouse Bar last Thursday, January 16 for the Mr. February 2004 Bare Chest contest. Seven stalwarts strutted their stuff before judges Ken Ferraris, James Scott

Geras, Doug Mezzacoppo and Will Clark. It was another first for the Bare Chest competition because a pair of twins (Hunter and William Treadwell) were on the roster along with Neil Guillot, Paulo Bernardino, Rene Pulatti, Jackson Redmond and Vince Sainez. When all the shenanigans were over, Neil Guillot emerged as Mr. February 2004, and the Treadwell twins were the runners-up. Mr. March 2004 will be chosen tonight, Thursday, January 23 at the Powerhouse at 2130.

In Long Beach, Mr. Long Beach Leather Bear 2003 was chosen in a contest held at Pistons Bar. Details are sketchy but know that Dan O'Leary took the title and will compete at Mr. Los Angeles Leather 2003 in March.

That's it for this week. Stay tuned for the news from Anchorage with the results of Mr. Leather Alaska next weekend. ▼

Out There

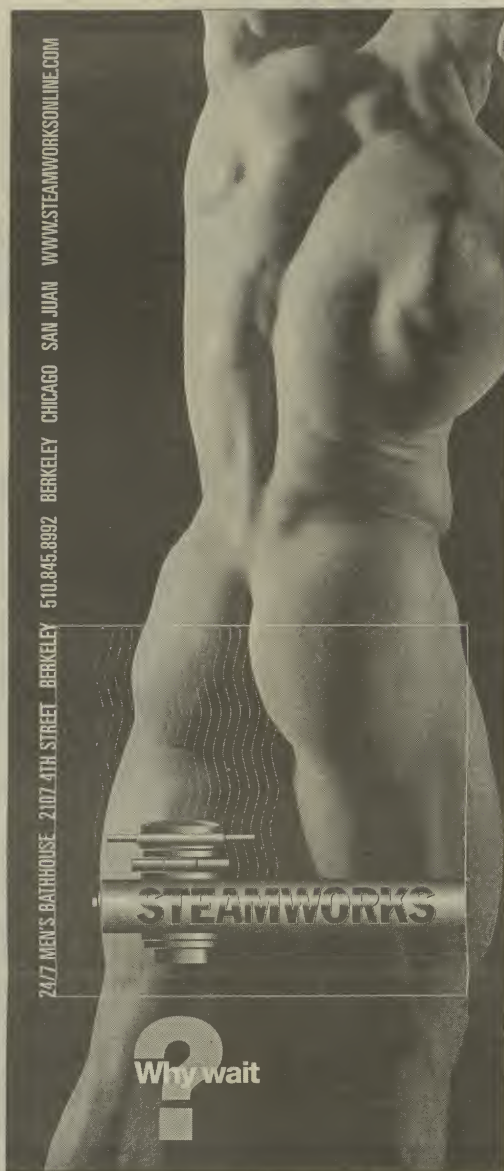
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portrait from his short film *Top 40 Love*, which screened at the Film Arts Festival earlier this year.

Exit 7: Come out (30 years later) Actor Richard Chamberlain says he's gay in his new book and tour. Well, Mary! We knew Dr. Kildare was gay when he first swung his stethoscope at us. Thanks for finally saying it aloud,

Dick.

Exit 8: Become a celebrity The lucky few of us who witnessed singer/songwriter **Spencer Day's** debut at the Plush Room two weekends ago knew then he was headed for big things. The next week he went on national TV to compete on CBS's *Star Search*, where he endured the fatuous charms of host **Arsenio Hall** to triumph over the competitors in his category. At the program's sign-off, Day flashed a peace sign. ▼



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PARTING GLANCES

Colma Bart Dec. 16 Wink Wave Wow
Bart 24th Mission, our eyes met, you were studying anatomy. I exited Glen Parks, winked and from departing train, much to my delight, you turned, waved, smiled. Hope we connect. ☎ 72336

•Christmas Eve Cutie•
We stood in line at Harvest and spoke of all too briefly: you with your box of Madeleine's, and great smile as you walked away. Let's talk! ☎ 72341

SEEKING RELATIONSHIP

Looking For Companion
GWM, 50yr lkg for GAM 40+ for companionship and possible ltr. I'm serious and hope ur too. ☎ 72342

Romantic Guy Wanted Dónde Estas
I am HM 45yrs 180 open to meet you, any age/race for long term relationship. Masculine or feminine. I am masculine. ☎ 72343

Sexy But Very Lonely TS
I'm a lonely W/T/S nice sexy body looking for humorous T/S lesbian to correspond with. I'm incarcerated and I'm the only TS here. Any age any race. ☎ 72353

W 56yr Oral Bottom HIV- Seeks
Japanese/ Eurasian mix HIV- 50+ oral top for fun (?) Possible L.T.R. ☎ 72354

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Sought, for regular sessions, experience or will train. ☎ 72355

"Mac Computer"
Seeking Asians, Latinos for some mac help and safe sex and possible friendship. You: 18-30 smooth body swollen nipples, nice round butt. HIV- no fats or fems. ☎ 72356

Vital Forty Something Plus,
Seeks same, healthy, virile, and down to earth man, for dating, & possible ltr. ☎ 72357

"Help"
18-30 young slim or muscular with nice round butt...to help me with my laptop computer and a little loving and safe sex, possible friendship. No fats or fems. ☎ 72358

Younger Exotic Wanted...
Mid 50's G.W.M. 6'1", 195 dk hair & moustache. I like mid 30's to 40's lanky and exotic. Fond of short weekend trips, gardening, dogs, cooking, time at home, & more. ☎ 72359

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"Computer Help"
I need your help with my lap top. I love Latinos, Blacks and mixed nationality... Because I am. Large swollen nipples and nice round butts. No fats or fems. ☎ 72361

Young Cute Russian
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SEEKING ADVENTURE

Seeking Hung Hairy Oral Bottom
Heavy, intense, j/o, dirty talk, cock worshipping, partying, drinking buddy desired. Your place, PM only. Not into toys, videos, groups, anal. Long partying scenes encouraged. ☎ 72337

Need Black Cock - East Bay
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Seeking Heavy Set, Hung Oral Bottom
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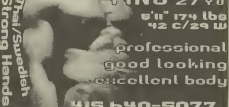
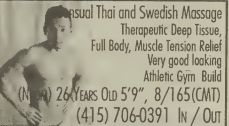
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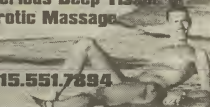
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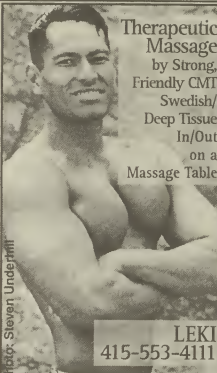


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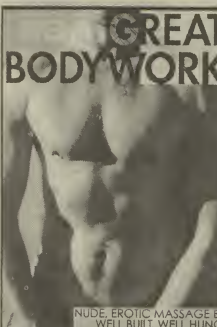
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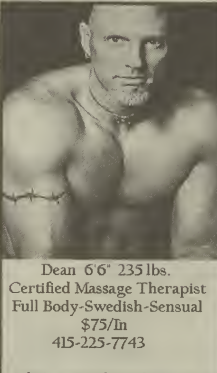
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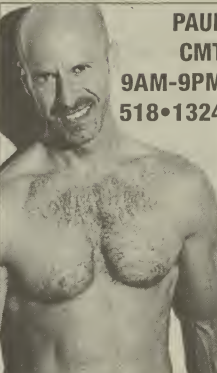
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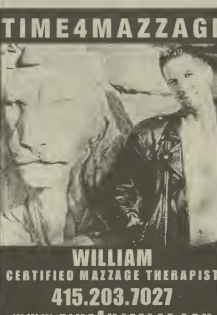
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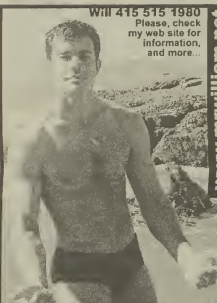
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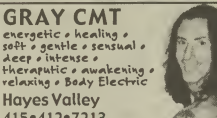
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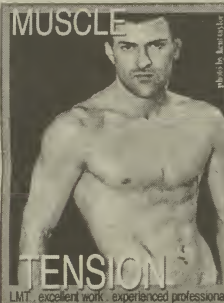


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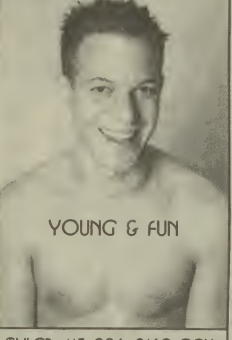
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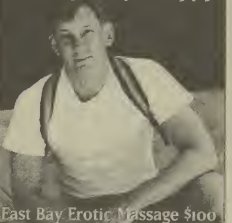


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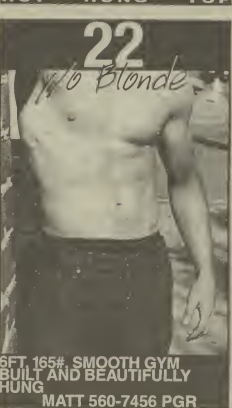
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